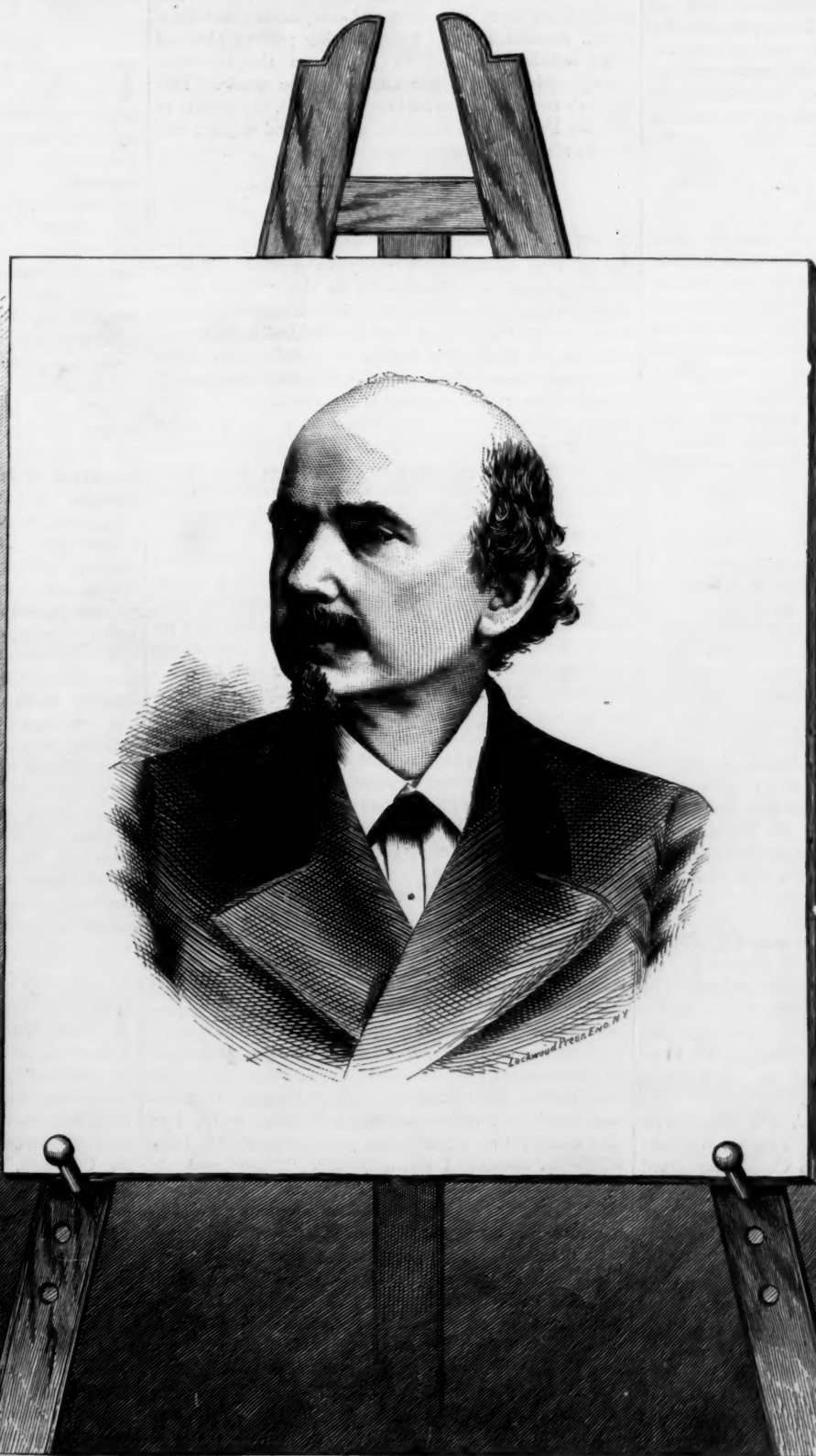




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DION BOUCICAULT.



NEW YORK, WEDNESDAY, JUNE 15, 1881.

THE grand fugues of Bach resemble the works of nature in this respect: They will bear the closest scrutiny.

THE "Leonore" overtures of Beethoven require concentrated attention. They keep the mind fully occupied on one theme for a considerable time, every instant of which is filled with innumerable details.

THE late Earl of Beaconsfield in his walks through Hughenden would stop the little children and ask them to sing to him. Yet his love of music was no greater than that which every mind with delicate perception possesses to a greater or less degree.

"LE TRIBUT DE ZAMORA" presented the great French composer, Gounod, a fine opportunity for contrasting the music of the Moors with that of the Spaniards. The Mohammedan Ben Said, however, sings in Gounod's prevailing style. In many details the opera indicates the hand of a skillful composer; as for instance the treatment of the orchestra. But the work is uneven, and mannered to such an extent as to remind audiences of favoritisms in "Faust" and other successful works.

AS there are thousands of persons who read the daily novel and are fascinated by the factitious sorrows or joys of the heroine, whereas only a comparatively small number may be led to sympathize deeply with the fate of a nation—with a people whose liberties are threatened, or to rejoice at the triumph of certain great principles affecting the welfare of the whole human race: so auditors in general will be more captivated by a song that is the expression of purely personal emotions, if only it be sung with a simulation of intense passion, than with the most sublime music of a Bach or Handel, employing freely all the resources of musical art.

TO the student of national phrenology or temperament the primitive melodies of a people prove invaluable. Those of the Italians, French, English and Germans afford a rough outline of an emotional scale for Europe. The melodies of the various periods of national depression or elevation have a corresponding character. They thus form a record of the past. The choral of the German attests, in no slight degree, the depths to which the hearts of the people were stirred in the days of Martin Luther. The Polish melodies tell of the long-continued or ingrained sorrows of those whose lands formed the battle grounds of hordes who desired to go eastward or westward. Songs that spring from true and living feeling—from warm, glowing hearts, that are born directly out of unaffected emotion, possess an originality, vigor, freshness and sweetness of expression, that command sympathy.

THE relation of woman to music, as treated by George P. Upton, in an essay published in Boston, has received more attention in England than in America. The author boldly asserts that no woman has ever written a musical composition, the loss of which would be of the slightest consequence to the world. That the influence of women upon the creative faculties of the greatest German composers was very slight. Bach's first wife cared very little about music. Haydn's wife was a shrew and scolded him into writing anthems. The author speaks of dedications also. Now, although Chopin dedicated thirty-nine of his works to women, he did not inscribe even one of these to his idol, George Sand. The most we can at present say for the statements made by the author is that they are interesting, and wait for fuller information before attempting to make any generalizations on the matter.

A GOOD conductor must be extremely susceptible, and yet possess the power of impressing others so forcibly that they render him implicit obedience. He is in the highest sense the real reciter of the music, making his power manifest by the employment of agents whose wills are temporarily and voluntarily subjected to his will. Their individual inclinations and personal tastes

are set aside, and thus concerted performance becomes possible. The orchestra is the grand instrument on which the conductor plays. It is evident that he is not a mere mechanical time-beater. It is equally evident that music is something more than dead mechanism; for though its laws are stated with mathematical precision, in actual operation they must be modified in innumerable ways. For instance, slight deviations from rigid exactitude, called modifications, or *nuances* are made. The conductor determines these as far as speed is concerned, and contrives that they pass unobserved, for here as elsewhere "the height of art is to conceal it."

HAYDN'S SYMPHONIES.

IN Haydn's symphonies the musical thoughts are set forth in a most lucid manner. They are not only immediately intelligible, but, like those of Mozart, they breathe a spirit of contentment, peace of mind, and are often gay and juvenescent. In the works of later composers, as, for instance, Schumann, we find aspirations and strivings as for the realization of a cherished ideal. In others, as Mendelssohn and Chopin, infelicity, iniquity, heart burnings, despondency and longings are manifested. The works of some others are emphatically sad, or have a passionately hilarious expression; as the "Hungarian Rhapsodies" of Liszt. We look in vain for the light-heartedness of Haydn among modern writers. His music flows forth with ease and complacency as from a joyful, careless nature, who enjoying present pleasure seeks nothing further. In Beethoven the reflective faculty adds strength and energy to the music. This master's tremendous earnestness and force, his ascents to sublime heights and descents to profound depths, impart to his works great vastness and range.

LISZT'S FORMS.

LISZT, in his symphonic poems, has not separated the various movements formally in the manner of Beethoven, except occasionally—as in the "Faust" symphony, when it suited his purpose to have an allegro, a slow movement, and a finale detached by silences. Liszt has not scrupled to modify the classic forms whenever too strict an adherence to them would hamper and restrain him in the expression of new ideas. Yet his respect for authority is everywhere apparent; for these fixed forms are always employed unaltered when they are suited to the satisfactory setting forth of the subject-matter. When modern artists have so modified them (not from caprice, but from internal necessity), the changes have frequently led to new forms and thus to great results. In Liszt there is always discoverable a well devised plan, formed from the Beethovenian model. He always preserves the outlines of a symmetrical and beautiful shape, and must therefore be regarded as a reformer in this respect—not as a revolutionist. He does not rebel against all restraint and write in a random, fantasia-like style. Although we may occasionally seek in vain for the completely developed and sharply defined shapes of a Mozart or Haydn, in some of Liszt's productions, as in "Die Ideale," we may note an apparent striving to give four sequential movements in conformity with the established usage, although they are not separated by pauses and so greatly unlike in character as those in "Faust," where each movement portrays a personage of Goethe's drama.

Liszt, in "Die Ideale," has taken a musical motive or idea and developed it with all the skill of which he is capable, and finally raised it to a climax of great grandeur, where it obtains a kind of apotheosis.

In "Tasso" a lugubrious opening theme is so changed in character that it finally becomes the expression of joyous exultation. A melody that is rather monotonous is similarly transformed until it becomes gloriously triumphant in character. By this mode of procedure, which has been termed the "metamorphosis of themes," Liszt obtains continuous variety and also satisfactory unity. For, after countless mutations of the principal musical features which are associated mentally with "Tasso" and his griefs at Ferrara, Liszt at last so transfigures them that we seem to see him glorified and his countenance reflecting the smiles of an admiring world.

In the Dante symphony Liszt has given some conventional church music—that is, not sacred music in its noblest form. In this respect, as in others, Liszt has proved faithful to the poet, the melodious priest of middle age Catholicism, whose conceptions of celestial music and singing, in common with other ideas, were mostly formed on ecclesiastical teaching and experiences. Liszt, though producing a highly original and ideal work, constantly strove to give the authority of reality—to borrow even his forms from facts. This may be perceived in the rhythmic structure of his motives, which are based upon

the rhythmic forms of the text that he endeavors to suggest and illustrate; so that the orchestral instruments seem to declaim Dante's very words as well as to bring out their characteristic signification.

It would be manifestly unjust to criticise "Die Ideale" as though its composer had intended certain themes to be extended and worked out in the ordinary course of composition. He placed himself voluntarily under the dominion of the poetic idea as found in Schiller, rather than under the dominion of musical precedents and the usages of his immediate predecessors. Too strict an adherence to these would lead to servility in art and a formalism destructive of all progress. It would cramp and impede the musical composer, who should be completely free in the manifestations of his inner impulses. Of course, in the exercise of this freedom he must be guided by artistic principles that will guide him aright, that the most perfect agreement may exist between his musical conception and its manifestation.

As regards external structure, therefore, it will be seen that, pondering Schiller's poem, the composer becomes inspired by it, and musical thoughts rise in great numbers spontaneously, to such a theme, that not only demand, but find their own expression as a mighty river makes its own shores. The music of Haydn and Mozart is as water flowing regularly in a canal; that of later composers is as a resistless torrent that may be diverted, but hardly stopped, in weirs or locks.

GENIUS AND TALENT.

THE works of genius do not always appear so polished and highly finished as the productions of men of talent, whose special province appears to be the rendering attractive well known ideas (by displaying them in a more polished style and with graces of manner) as distinguished from the creation and uttering of grand original thoughts. For this reason, Mendelssohn has been regarded by some persons as a talented musician rather than a genius of the first rank; while his contemporary, Schumann, has been accorded a higher place as a creative artist. Schumann's eloquence is not that of one who seeks to be ornamental in style, but appears as the natural eloquence of one filled with the magnitude and novelty of his subject matter.

Mendelssohn in his "St. Paul" has adopted the style of Bach, and made it more acceptable to ordinary audiences, by being less uncompromising as a contrapuntist, and adopting modern graces of expression as regards the treatment of language, the rhythmic shapes of vocal melodies, and by employing the resources of modern orchestration and other means which the times placed at his disposal. Yet this work, with all its charms and fascinating influence duly experienced, is weak and feeble, in comparison with one of Bach's motets. It seems as if it were weakly felt, and therefore could only make a comparatively weak impression.

Everywhere one experiences the feeling that Mendelssohn's powers of expression were always equal to if not actually in advance of his imaginings. Schumann, on the contrary, often seems embarrassed with the magnitude of his thoughts and feelings and to fail in fully expressing all he strives to communicate. His meaning may, therefore, appear at times to be obscure and wanting in perspicuity; but some consideration must be made from the fact that it is in itself abstruse, highly original and involved. The sublime and profound musical ideas which he cherished in his inmost soul, naturally led to the formation of a characteristic manner that is sometimes called "Schumannesque."

MUSICAL CONVENTIONS.

THE fifth annual meeting of the Music Teachers' State Association of Indiana will be held at Richmond, Ind., on the 20th, 21st and 22d of June. Discussion will be sustained by prominent musical practitioners throughout Indiana and the adjoining States on subjects of technical importance to teachers of the art. Some of the most attractive subjects are "Home Music," "Conducting Choruses," and "Music in Public Schools." Two grand concerts will be given by artists from Ohio, Cincinnati, and elsewhere.

When we consider the amount of time, money and patience spent by those who desire to become proficient in any department of music, and the annoyance that this intrusive art is to those to whom it is unwelcome or distracting, one should hail with joy any concerted attempt on the part of music masters to facilitate its acquirement. Professional communion is always improving. It also gives evidence of earnestness; and as we are taught to believe that in the multitude of counsellors there is wisdom, we may reasonably hope for good results. Besides, in music there must be a division of labor. For no one instructor undertakes to teach all the various subjects com-

prised in any artistic education; still less in music, which is allied to so many different subjects as to almost defy classification in any ordinary curriculum.

It appears a strange mixture of poetry, dancing, grammar, rhetoric, mathematics, architecture, astronomy, pathology, psychology, gymnastics, and acoustics, to say nothing of the various languages that are commonly associated with it, so that when its history is added, it forms naturally a complete curriculum of its own. The historical departments of music keep pace with the researches of students of ancient religions, languages and dramas, and form a vast field for the exercise of patient investigators.

Even in the art of music as now practiced, there are many uncertainties and mysteries that seem to defy exact definition and explanation. We are hardly sure what the music of the past really was. Our own is full of unexplained phenomena, yet we are called to prepare our pupils for the future.

On all such matters it is important that there should be free inquiry, great candor and zeal on the part of these teachers, who, having now closed one academical year, are considering plans of action that shall mark the coming one with progress in efficiency as well as in time. For all such efforts, this association deserves most honorable mention.

SHAKESPEARE AS A MUSICIAN.

PART XII.

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ADDITIONAL quotations are here appended in further proof of various assertions respecting Shakespeare's musical knowledge. He reverts so persistently to the art that he must have experienced its influence very greatly. His whole being appears to have been so excited by it as to wring from him most powerful expressions, and to enable him to reach the inmost nature of music, apart from all consideration of its material element. He habitually regarded the art in many varied aspects; otherwise he could not have so readily found in it complete and beautiful similes that illustrate with great exactitude and aptness most complex situations and profound thoughts.

"TROILUS AND CRESSIDA."—

"When rank Thersites opens his mastic jaws,
We shall hear music, wit and oracles."

"When degree is shaken,
Which is the ladder of all high designs,
The enterprise is sick," &c.

"Take but degree away, untune that string,
And, hark, what discord follows! each thing meets
In mere oppugnancy."

"I bring a trumpet to awake his ear;
To set his sense on the attentive bent,
And then to speak."

"Trumpet, blow loud,
Send thy brass voice through all these lazy tents."

"Hector, by the fifth hour of the sun,
Will, with a trumpet," &c.

"What music is this?
I do but partly know, sir; it is music in parts.
Know you the musicians?
Wholly, sir.
Who play they to?
To the hearers, sir.
At whose pleasure, friend?
At mine, sir, and theirs that love music."

"Fair prince, here is good broken music.
You have broke it, cousin: and by my life, you shall make it
whole again;
You shall piece it out with a piece of your performance.—Nell,
he is full of harmony," &c.

"We'll hear you sing, certainly," &c.

"You shall not bob us out of our melody:
If you do, our melancholy upon your head," &c.

"Come, give me an instrument," &c.

"I'll sing you a song now," &c.

"Let thy song be love: this love will undo us all."

"They that have the voice of lions, and the act of hares, are they
not monsters?"

"Stop my mouth,
And shall, albeit sweet music issues thence."

"When fame shall in our islands sound her trump,
And all the Greekish girls shall tripping sing."

"Why, but he is not in this tune, is he?
No, but he's out o' tune thus.
What music will be in him when
Hector has knocked out his brains,
I know not; but, I am sure, none,
Unless the fiddler, Apollo, get
His sinews to make catlings on."

For catlings see "Taming of the Shrew," page 163.

"Crack my clear voice with sobs, and break my heart
With sounding Troilus."

"I cannot sing,
Nor heel the high lavolt, nor sweeten talk,
Nor play at subtle games," &c.

For lavolta, see "Henry V."

"Give with thy trumpet a loud note to Troy."

"Thou, trumpet, there's my purse.
Now crack thy lungs, and split thy brazen pipe:
Blow, villain, till thy spher'd bias cheek
Outswell the cholick of puff'd Aquillon;
Come, stretch thy chest, and let thy eyes spout blood:
Thou blow'st for Hector."

"Bid my trumpet sound!
No notes of sally, for the heavens, sweet brother."

"The Trojan trumpets sound the like, my lord."

"Full merrily the humblebee doth sing,
Till he hath lost his honey, and his sting;
And being once subdued in armed tail,
Sweet honey and sweet notes together fail."

"KING HENRY IV." (Part II.)—

"Rumor is a pipe
Blown by surmises, jealousies, conjectures;
And of so easy and so plain a stop,
That the blunt monster with uncounted heads—
The still discordant wavering multitude—
Can play upon it."

"His tongue
Sounds ever after as a sullen bell."

"Is not your voice broken?" &c.

"I have lost it with hollaing and singing of anthems."

"The Trojan's trumpet:
Yonder comes the troop."

"Beat loud the tabourines, let the trumpets blow,
That this great soldier may his welcome know."

"She will sing any man at first sight.
And any man may sing her, if he can take her cliff; she's noted,"
&c.

"Rumor doth double, like the voice and the echo,
The numbers of the fear'd."

"The case of a treble hautboy was a mansion for him, a court."

"Your pens to lances; and your tongue divine
To a loud trumpet, and a point of war?"

"The loud trumpet, blowing them together."

"Cheering a rout of rebels with your drum."

"Strike up the drums, pursue the scatter'd stray."

"The music is come, sir.
Let them play."

"A merry song, come! it grows late."

"Pay the musicians, sirrah."

"And lull'd with sounds of sweetest melody."

"I heard a bird so sing,
Whose music, to my thinking, pleased the king."

"EDWARD III."—

"For if the touch of sweet concordant strings
Could force attendance in the ears of hell," &c.

"To music every summer leaping swain
Compares his sunburnt lover when she speaks."

"Ah! what a world of descent makes my soul
Upon this voluntary ground of love."

Refer to "Romeo," "Richard III.," "Tarquin," "Pasionate Pilgrim" and "Two Gentlemen of Verona."

"Let there be no noise made, my gentle friend,
Unless some dull and favorable hand
Will whisper music to my weary spirit."

"Call for music in the other room."

Shakespeare here employs music pathologically, as in
"Henry VIII."

"Bid the merry bells ring in thine ear."

"My voice shall sound as you prompt mine ear."

"The trumpets have sounded twice."

"There roared the sea, and trumpet-clangor sounds."

"Go bid the drummer learn to touch the lute,
Or hang him in the braces of his drum."

"We'll wake him with our martial harmony."

"Echoing cannon shot like sweetest harmony."

"Sound those silver strings of thine,
And let those milk-white messengers of time,
Show thy time's learning in this dangerous time."

"Sound the trumpet clamorers in the air."

"KING HENRY IV."—Part I.—

"An I have not ballads made on you all, and sung to filthy
tunes, let a cup of sack be my poison."

"I have sounded the very base string of humility."

"I framed to the harp many an English ditty, lovely well,
And gave the tongue a helpful ornament."

The Welsh harp were famous in olden time; the instruments had triple rows of wire strings, which required great skill in their manipulation.

"Thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division to her lute."

See "Merry Wives of Windsor," page 163.

"She will sing the song, that pleaseth you," &c.

"With all my heart I'll sit and hear her sing."

"Those musicians that shall play to you
Hang in the air a thousand leagues from hence;
Yet straight they shall be here."

"By'r lady, he's a good musician."

"Then should you be nothing but musical; for you are al-
together governed by humors. Lie still, ye thief, and
hear the lady sing in Welsh," &c.

"Peace! she sings."

(A Welsh song.)

"Come, Kate, I'll have your song, too," &c.

"I will not sing."

"O I could wish this tavern were my drum."

"Warm slaves, as had as lief hear the devil as a drum."

"The southern wind
Doth play the trumpet to his purposes;
And by the hollow whistling in the leaves
Foretells a tempest."

"Sound all the lofty instruments of war,
And by that music let us all embrace."

MINOR TOPICS.

RUBINSTEIN has written music for ballets, while lesser composers believe that they would lose dignity and prostitute their talent by following his example. Greatness never undervalues the excellence of small things, while mediocrity attempts only large works with consequent signal failure. From the symphony and oratorio to dance music is a long step, but genius can be displayed in the light as in the heavy style. As an example of beautiful invention combined with piquant presentation, the ballet music from Rubinstein's "Femors" may aptly be quoted. Let composers produce pieces of equal value of the same *genre*, then their claims to excel in the loftier branches of composition will come with a better grace.

THE distaste of some composers for the works of other writers is as remarkable as unexplainable. Wagner's dislike of Jewish composers, especially of Meyerbeer, is an instance of this lack of sympathy between the followers of the divine art. But Wagner does not despise Meyerbeer's music more than Meyerbeer did Halévy's. Meyerbeer, it is said, had a great affection for a little dog, but a greater antipathy for Halévy. No one ever understood why this strange antipathy existed; but the composer of "Les Huguenots" betrayed his feelings in this respect on every occasion. One day Scribe surprised him in the act of chopping wood in order to induce a free and full perspiration, and said to him, half jokingly: "You will never succeed at that business." "Bah," replied Meyerbeer, "one must accustom one's self to everything except Halévy's music." What can be said of the petty jealousies of minor professionals when men of genius exhibit such narrowness of spirit?

NOT only New York, but Cincinnati and Chicago will have musical festivals in the spring of 1882; all of them being under the direction of Theodore Thomas. From Dr. Damrosch's recent successful venture it seems as if there will spring up in every city of any importance a "musical festival association," from which will result more perfect performances of the works of the great masters. The rivalry between Mr. Thomas and Dr. Damrosch is evident; but what does the public care, so long as it induces greater activity on the part of both these estimable conductors? Because of this rivalry more new works will be presented and greater enthusiasm be kindled both in performers and listeners.

GUSHING musical critics seem to exist everywhere. They are truly irrepressible. One says of Miss So and So that she is "the most remarkable vocalist extant, justly named the empress of soprano, contralto, and even tenor singers; pure in tone, artistic in excellence, superb in compass." Another dips his pen in his inkstand and majestically writes of a débutante: "Her wonderful voice pours forth volumes of harmony like unto the organ swell through the aisles of a grand cathedral. Anon, she caresses the ear with softest notes of surpassing sweetness, then swells as of liquid splendor drown the ear in an ocean of melody." What more is needed to place such writers safe in a lunatic asylum?

THE Saturday afternoon concerts given on the Mall in Central Park by H. B. Dodworth's military band of fifty musicians serve a worthy purpose and should be counted as a benefit to the community. No healthier recreation could be found for wearied humanity than such a series of entertainments, especially when given in the open air and with such attractive natural surroundings. At these free concerts popular music prevails, as should be the case, enjoyment being the primary aim. Madison Square Park or Union Square Park should have its weekly concert, either one of them forming a centre between Central Park and the Battery.

CONFUCIUS said: "In all things success depends upon previous preparation, and without such preparation there is sure to be failure." If young artists would only take this maxim to heart, they would be far more careful as to their appearance in public and the composition they attempted to interpret. Unripeness is the twin sister to superficiality; is, in fact, one with it. In how many instances are works attempted, by even professionals, which have only received the most superficial attention, to carry through which successfully reliance is placed upon good luck. Crude efforts can only injure the performer and only affect the composer when

he is comparatively unknown and his works have not been heard by great artists.

CHARLES HALLE, the eminent pianist, has undertaken the colossal task of executing all the thirty-two sonatas of Beethoven (except the two smaller ones in G major and minor) and the forty-eight preludes and fugues of old Sebastian Bach. Beethoven's masterpieces will be interspersed by Bach's intellectual conceptions, and thus be brought into strong contrast with them. Londoners will have this treat during the season, while New Yorkers will be listening to military bands by the seaside.

MR. MANNS, the esteemed director of the Crystal Palace orchestra, is to be presented by a committee of gentlemen with a good sized purse, together with an album containing the names of subscribers to the fund, but not the amount individually subscribed. This purse is intended as a testimonial to Mr. Manns' steady, extended and effective work in the cause of music in England. There can be no doubt that, however large the sum may be, the admirable musician for whom it is intended is well worthy of the gift.

AN "Academy for the Higher Development of Pianoforte Playing" is one of the institutions of London. It is under the direction of Franklin Taylor and Oscar Beninger. That something of the kind might be profitably founded in this city will hardly be doubted. Preparatory individual study is the first and necessary step toward a high state of perfection in any branch of the art, but efforts by association with others also have great value. Only wide knowledge can be attained by intercourse with various minds, because the intellectual grasp is thereby enlarged.

SIR MICHAEL COSTA has written to the London *Standard* denying the report of his retirement. He seems to consider both Gye and Mapleson as only incapable and insincere impresarios, and says that he is ready to resume his functions as an operatic conductor as soon as he can meet with a manager who will respect alike the public and the musical art. Notwithstanding all this self-assertion, however, it is evident that both Gye and Mapleson have come to the conclusion that Sir Michael is rather *passé*, and that however able he may yet be to conduct successfully oratorios, &c., he is no longer fit to be the director of an Italian opera house.

THE London *Figaro*, speaking of S. G. Pratt's symphony (produced in Chicago April 2), entitled "The Prodigal Son," says, after having fully quoted the composer's appended description of it: "The middle movement is, it is stated, by far the best, and Mr. Pratt has been awarded special praise for the marvelous manner in which he has illustrated in the orchestra the grunts of the swine which the prodigal son tended. While Mr. Pratt was about it, he might as well have 'depicted' in music the indigestion to which the husks that the swine did eat gave rise."

BRIEFS AND SEMI-BRIEFS.

...A daughter of Signor Arditi has made a successful debut in London.

...Nilsson sang at the state concert while wearing a black dress trimmed with red and yellow roses.

...Mme. Nilsson and M. Faure will likely be among the members of the Mapleson troupe which will appear here next season.

...S. A. L. Bentley gave his fourth popular concert at Clarendon Hall, No. 114 East Thirteenth street, on Tuesday evening June 7.

...The Mozart Musical Union held a festival and reception last Thursday at Wendel's Elm Park. An amateur orchestra of sixty performers furnished the music.

...Juvia G. Hull and Franz Remmert, were engaged by the Central Musical Association of Cleveland, O., to sing in the oratorio of "Samson" in that city on last Thursday, June 9.

...It is understood that Messrs. Comley and Barton have arranged for a twenty weeks' season of English opera comique at the Fifth Avenue Theatre, commencing in September next.

...Miss Griswold, an American singer, was heard for the first time at the Grand Opera in Paris on Monday night, the 6th inst. Her debut was made as *Ophelia* in Thomas's "Hamlet."

...M. A. Fontana gave a vocal and instrumental concert at the Union League Theatre on Wednesday evening, June 8. The artists who appeared were well known in our musical circles.

...A member of the Soldene Opera Troupe named Hershee recently committed suicide at Denver, Col., by jumping from a bridge into Clear Creek. He leaves a wife, who is also a member of the troupe.

...The Mozart Musical Union, Professor F. Fanciulli conductor, held a festival and reception at Wendel's Elm Park, corner of Ninety-second street and Ninth avenue, on last Thursday evening, June 9.

...At Omaha recently Haverly's Mastodon Minstrels, owing to railway detentions, did not reach the city until midnight,

yet bravely marched to the theatre and gave their performance in the presence of a large audience.

...Arbuckle and his famous band will begin their superb concerts on the people's new pier, Coney Island, about the 25th of June. Mr. Arbuckle has gathered around him a group of the finest instrumentalists in the country, including a band of soloists on all of the principal instruments; but the specialty of the band will be *ensemble* playing. The visitors to the new pier may expect a rare treat, as Mr. Arbuckle is preparing a series of magnificent programmes, and besides conducting the band he will perform one of his favorite solos at each concert.

...The General Assembly of the Irish Presbyterian church is now in session in Dublin. A lively debate on the question of instrumental music is expected. It is stated that vigorous preparations were made by the opponents of instrumental music to secure a powerful representation of the country elders at the Assembly. Report speaks even of a special train and free quarters for the accommodation of all who can be depended upon to vote "straight," and it is added that a subscription of £100 was promised toward the expenses.

...At a meeting of the Board of Directors of the Oratorio Society, held on Saturday, June 4, the following officers were elected for 1881-82: President, Rev. William H. Cooke; vice president, Dr. E. H. Janes; secretary, A. L. Train; treasurer, Morris Reno; librarian, Paul F. Schoen. The following programme for the regular concerts of next season was also adopted: "Israel in Egypt," Handel; "The Messiah," Handel; the "Matthew Passion," Bach, and "The Tower of Babel," Rubinstein.

...The New York Sunday School Choral Union held a special choral service last week at the Broadway Tabernacle, corner of Thirty-fourth street and Broadway. The Union was started during the past season at the Thirty-fourth street Reformed Church under the auspices of the New York Sunday School Association. A "centre" was formed by the union of the classes of six neighboring schools with that of the Thirty-fourth street Church, making in all a chorus of two hundred voices.

...William Courtney, the well known tenor, left this city on Monday last for Batavia, N. Y., where he will spend the summer months in instructing the young people of that town and neighborhood in proper voice production. Mr. Courtney established a valuable connection in this town last summer, many of his pupils from this city left with him and will continue their studies under his direction during the summer months. Mr. Courtney will return to New York in October.

...A dispatch from London under date of June 10, says, that the negotiations between Adelina Patti and the American capitalists for an American tour have been abandoned, in consequence of the extravagant price demanded. Mr. Rullman, who has been acting as agent for the undertakers of the enterprise, says that Nicolini was the stumbling block. He demanded 2,000,000, for Patti and himself. It is believed that Nicolini will take Patti to America on his own account.

...Nellie Roads, a young lady well known in musical circles throughout Pennsylvania, who has been prosecuting her studies under excellent masters for the past six years, sailed for Europe the latter part of last month to fit herself for the operatic stage; after four years' preparation she will make her debut under Mr. Mapleson's management. Miss Roads has a mezzo-soprano voice of great volume and sweetness; critics predict for her unbounded success.

...Among the instrumental performers whose services have been engaged for the concerts to be given on the Pavilion Pier of the Iron Steamboat Company, No. 1 North River, is Signor Cappa, trombone and euphonium soloist, who was formerly with Dodworth and Theodore Thomas, and for the last fifteen years with the Seventh Regiment band. Signor Liberati, the well known cornet player, has also been engaged.

...London anticipates a great success from the musical Renaissance Company, with Jeanne Granier at its head, who, though a little tired and spoiled, is likely to astonish the "golden youth" by her acting and singular charm in such operas as "Le Petit Duc" and "La Petite Mariée." It will be a novelty at the Gaiety to see an artist who, though devoted to burlesque, can act as well as she can sing.

...Billee Taylor, at Haverly's Niblo's Theatre, on Monday night, June 6, as given by D'Oyly Carte and Rice's Company, attracted a very large audience, and the favorite operetta may be said to have taken a new lease of life. The company is the same that so long played at the Standard Theatre and initiated the series of successes that have attended the presentation of the opera throughout the country.

...Dr. Leopold Damrosch was the director of a concert which formed the chief feature of the summer-night's festival of the Arion Society at Lyon Park last Saturday evening, the 11th. Otherwise the attractions comprised a procession, dancing, and a promenade concert, for which the music was furnished by Leibold's Military Band.

...Eugene Weiner, the well known flautist, a member of the Philharmonic Club, has published an andante movement for the piano and flute from the Serenade, opus 25 by Beethoven, arranged by Boehm. It will be appreciated by all flute players.

...The Music Teachers' National Association will have its fifth annual meeting at Albany, N. Y., on Tuesday, Wednes-

day and Thursday, July 5, 6 and 7. It will have many interesting features.

...Marie Schroetter Helmar has just arrived from Europe; she will appear in concert and German opera next season.

...There is said to be a striking resemblance between Rossi, the Italian tragedian, and Sims Reeves, the well known English tenor.

...Belle Cole, the popular soprano, sang every night last week at the Academy of Music, Baltimore, in the musical festival, which is under the direction of Max Maretzek.

...The fifth annual meeting of the Music Teachers' State Association, of Indiana, is to be held at Richmond, Ind., on Monday, Tuesday and Wednesday next. The papers to be read and the subjects for discussion include many matters of great interest.

...It is said that William Castle, the tenor, having returned to the city after his season with the Abbott Opera Company, will next season be the manager of an English opera company, and produce a number of new compositions of a comic character.

...Mauricio Dengremont, the young violinist, has been presented with an elegant gold medal, made by Tiffany & Co. The presentation was made by and on behalf of a few Brazilians, his fellow countrymen, resident in New York. The cost of the medal was \$625.

...The Mascot, at the Bijou Opera House, is drawing well and will be continued until further notice. Mr. Conley, who was recently enjoined from singing in the company, has been released from legal restraint and appeared last week in his original character of *Prince Frederick*.

...The concerts at Metropolitan Concert Hall, under Mr. Bial's direction, appear to have brought more prosperity to that pleasant place of amusement than any entertainments hitherto given there. The programmes are felicitously arranged and the performances are highly enjoyable.

...A meeting of wealthy citizens some days ago organized a Chicago Musical Festival Association on the plan of a similar body in the city of New York. N. K. Fairbank was elected president and Theodore Thomas musical director. Biennial festivals are to be given, beginning in June, 1882.

...Marie Van Zandt, the daughter of Mme. Van Zandt, and granddaughter of Signor Blitz, the well remembered magician, continues to grow in public favor in Europe as an operatic prima donna. Recently she received an offer of an engagement at the Imperial Theatre in St. Petersburg next winter.

...M. Arbuckle, the well known cornet soloist, will conduct the Ninth Regiment band during the summer and give a series of concerts on the People's New Pier, Coney Island, beginning about the 25th of June. He has secured and adapted much new music, and promises to make an attractive entertainment.

...The Brooklyn Park Commissioners have made arrangements for opening the summer Saturday afternoon series of open air concerts at Prospect Park on the 25th inst. A concert will also be given on Monday, July 4. The site selected will be the shady spot near the lower end of the lake, which can be readily reached from the Willink entrance, Flatbush avenue.

CORRESPONDENTS' NOTES.

AUGUSTA, Ga., June 8.—An enjoyable feast was presented by the choir of the Sacred Heart Church on Pentecost Sunday. The church was beautifully decorated, and a large congregation was in attendance at high mass. Weber's grand mass in G was rendered, led by W. A. Walker. The music and the effect were superb. A duo, "O Salutaris Hostia," composed by Mr. Walker, our fellow-townsmen, was given at the evening service. It was highly creditable, and establishes Mr. Walker's reputation in the highest order. The choir is composed of W. A. Walker, director; Sister Scholastica, organist; Miss O'Dowd and A. Petit, sopranos; Miss McAndrew, contralto; M. Roberts, tenor; W. A. Walker, baritone; Mr. Burns, basso. The St. Cecilia Club, of Augusta, is composed of the following members: Professor J. J. Willard, director; Alice Stone, soprano; Ellen Osley, alto; Mrs. M. P. Foster, pianist; Professor Willard, tenor; W. A. Walker, baritone. This club was organized for study of the highest class of music. It ranks high as a professional organization. The choir of the First Presbyterian Church is composed of Alice D. Stone, soprano; Annie E. Martin, alto; Donald Frazer, tenor; O. M. Stone, basso; Professor J. J. Willard, organist and director. There is no organization which stands higher; its music is not only superb, but grandly superb. The Musical, Literary and Debating Club, organized December 13, 1880, has, perhaps, the largest membership in the city. George S. Murphy is president; George W. Timmerman, vice president; William M. Fulcher, secretary and treasurer. It numbers some fifty or sixty members. Of this club I shall speak more fully in another letter.

D'ELLERRON.

BLOOMINGTON, Ill., June 6.—Professor H. Beuter gave a very successful concert at Paxton with his class of the Collegiate and Normal Institute, assisted by local talent and his wife and daughter Alida, on May 18. The programme contained some excellent music. The pupils showed considerable proficiency in their various numbers, and their playing

proved that they have a thorough master. The singing of Alida Beuter, of Bloomington, Ill., created great enthusiasm. She is only twelve years old, and in Robyn's valse song, "Bliss Forever Past Excelling," she sang like a little artist, her passages being clearly executed and her intonation always true.

ARION.

BURLINGTON, Ia., June 8.—Last Saturday afternoon Lida Thompson, one of our rising young pianists, gave an interesting recital at Guest's Music Hall, and reflected much credit upon herself and Mr. Wallhaf. The "College Quartet" makes its last appearance to-night. Professor Roney, the first tenor, leaves shortly to accept a position East. We regret to lose so pleasant a gentleman and thorough musician. Over two hundred invitations have been issued for the social event of the season, the marriage of Emma Nelson, Burlington's favorite soprano, to John A. Minton, who is the right bower in Guest's Music House. The wedding occurs next Wednesday, June 15, and I understand that the happy couple will make a tour through the Eastern States. The Opera House Company is hard at work laying foundation for the building which it promises to have ready by the holidays.

MAX.

CHICAGO, June 9.—The concert in aid of the Foundling's Home took place last Monday evening at Central Music Hall, under the direction of Clement Tetedoux. The soloists were Marie Suggett, of Cleveland, and Jean Wallace, sopranos; Jessie Bartlett Davis, contralto; C. A. Knorr, tenor; James S. Martini, basso. The programme comprised eight numbers from Rossini's "Stabat Mater" and "Eve," a "mystery" in three parts by Massenet. The storm, no doubt, deterred many from venturing out, but in spite of this drawback the audience was quite large. The solo work, as a whole, was well done, the chorus was not so satisfactory, and the orchestra was at times too boisterous. The audience was very appreciative, but owing to the length of the programme many were compelled to leave before the close. The Chicago Musical College had its annual commencement exercises in Central Hall last Thursday evening before a large and enthusiastic audience. A very interesting programme of vocal and instrumental selections was given by the pupils, after which came a speech by Dr. Ziegfeld, and the presentation of diplomas and medals to the graduating pupils. The examinations of the classes in harmony, counterpoint and fugue, at the Hershey School of Musical Art, are set for June 20. The preliminary organization for the May Festival next year has been completed. A meeting was held at the Palmer House. The officers elected were: N. K. Fairbank, president; Geo. L. Dunlap and A. A. Sprague, vice presidents; Theodore Thomas, musical director; Harvey Carpenter, secretary, and George Sturges, treasurer. Associated with them is an advisory council of thirty prominent gentlemen. Mr. Thomas has appointed W. L. Tomlins, director of the Apollo Club, as local director and organizer of the chorus, an excellent choice and one which cannot fail to meet with approval. The festival chorus will number not less than a thousand voices, gathered from Chicago and the suburban towns. Pauline Lucca is spoken of as the probable soprano, should her engagement be possible. Campanini, Whitney, and Emily Winant and Annie Louise Carey will probably be engaged. H. Clarence Eddy's programme last Saturday was devoted to the organ works of Danish and Hungarian composers as follows: Dietrich Buxtehude—Prelude and Fugue in D minor (Dorian Mode); Choral Prelude, "Durch Adam's Fall ist ganz verderbt"; Toccata in F. Niels W. Gade—Three organ pieces, Op. 22—1, Moderato, in F major; 2, Allegretto, in C major; 3, Allegro, in A minor. Franz Liszt—Grand Prelude and Fugue, on B. A. C. H.; "Ora Pro Nobis"; Fantaisie and Fugue, on the choral, "Ad nos, ad salutarem undam." The pupils of Carl Wolfsohn, gave a reception last Thursday evening with a fine programme. Grace Hiltz Gleason has returned to Chicago after a prolonged absence in the East, where she has filled many engagements. She sings in the "Creation" at Ann Arbor this week, with Chamberlin and Remmert. Luigi Steffenone, recently of Cincinnati, has located in Chicago for the purpose of teaching vocal art. Frederic W. Root tenders a complimentary concert to Miss Adele Geiser, our rising young pianist, this evening.

FREDERIC GRANT GLEASON.

NEWARK, N. J., June 11.—The musical season was closed on June 9 by the last organ recital of Frank Sealy's at the Central M. E. Church. The programme was as follows: Fantaisie and fugue in G minor (Bach); Scene pastorale (Wely); "Abide with me," organ study, by request (Sealy); Air and variations (Smart); Sonata in D minor (Merkel); "Lord God of Abraham" (Mendelssohn), T. M. Ward; Concert fantasia (Volckman); Organ paraphrase of themes from the E minor concerto (Chopin); March, "Vom Fels zum Meer" (Liszt). This very enjoyable programme was listened to by a large audience, considering the storm. Mr. Sealy was very ably assisted by T. M. Ward, one of our best baritones.

FRANK.

PHILADELPHIA, Pa., June 11.—The Maennerchor Garden opened its season last Monday evening, under the able management of Charles W. Campbell. This pleasant resort has been entirely refitted, a new pavilion erected on one side and the other furnished with a fine band stand, similar to the one in front of the Manhattan at Coney Island, from which Philadelphia's finest orchestra, under the direction of Carl Sentz,

supplies a programme of popular selections. An immense crowd attended on the opening night; and although the bad weather has since had some effect on the attendance, there is no doubt that the season will be a most prosperous one, as, strange to say, this garden is the only place in Philadelphia where respectable people can go to enjoy a really good concert during the summer evenings.

J. VIENNOT.

RICHMOND, Va., June 11.—The quarterly musicale of the Female Institute on the 9th inst. drew a large audience, every seat and standing room being occupied. The programme consisted of vocal and instrumental music, and the various numbers were well executed, showing careful training and study. Miss Hamner's solo in part first, "Whate'er Betides," by Millard, deserves special notice. The only objection that could be found to the entertainment was the length of the programme. It is but just to say that the class of the Institute is under the charge of Mr. and Mrs. Bernard. At Mozart Hall, on the 14th, the operetta of "The Miracle of the Roses" will be given by the Institute class. The programme of the Mozart Association on the 9th was very attractive and drew a large house. Lillie Bailie, of Philadelphia, a miss of a juvenile "Pinafore" company, sang two numbers very nicely, and was the recipient of several floral offerings. B.

TORONTO, Ont., June 9.—The closing concert of the Philharmonic Society for this season took place on the 7th. "Judas Maccabeus" was given. The large three-manual organ for the Queen's Avenue Methodist Church, London, by Warren & Son, of this city, is now completed, and will be exhibited this evening at an organ recital given at the factory by Mr. Torrington and Mr. Whitely.

FELIX.

UTICA, June 11.—The two concerts given at Trinity Church on the evenings of the 8th and 9th, were highly successful in every way. To enumerate the various points of individual merit, where so many organizations take prominent part, all more or less good, would far exceed the limited space allotted to the correspondent; but I cannot resist the temptation to mention the magnificent rendition of the parts assigned to her of Miss Kliespies, of St. Joseph's choir. With a richly melodious and powerful voice, well trained, using great care in its control and possessing sufficient confidence, she has the material to make a mark in the musical world. Mrs. John Buckley rendered her solos very acceptably, as also did Mr. Nightingale. Fred. G. Fincke was unable to sing his solo, owing to severe indisposition, and it was given by Mr. Jarvis (formerly of St. John's, New York), who was unable to do himself justice, owing to a severe cold. Professor Apmadoc sings at the grand concert at Elmira Monday evening, June 13. The Philharmonics furnish music for the closing exercises at Whitestown Seminary next week. The old band and orchestra participated in the Stillville band's promenade concert, June 10. Major Hutchin's musical agency, 11 Fayette street, is meeting with much encouragement. Professor Louis Lombard, of the Philharmonics, will give the violin obligato for the two solos at the coming Seminary musicale. It has been remarked that the Philharmonics played better than ever at the meeting of the Press Association. The musical attraction at Rome this week will be Professor Tuttle's "cyclone of music." One hundred voices will render the choruses. The old Utica band furnishes the orchestral music. Frank Beman, tromboneist of Binghamton, and Alex. Brown, a fine cornetist of Springfield, have been engaged by the old band for the season, particularly for the college commencement campaign. Their orchestra of twenty pieces will attend the Madison University exercises June 15 and 16, and at Hamilton College June 25 to June 30. July 1 they attend the Waterville Union School graduating exercises, and July 4 orchestras go to Lee Centre and Springfield Centre.

E. H. W.

FOREIGN NEWS IN BRIEF.

...The Waux Hall has opened its doors to the public, and the summer concerts have recommenced....At Monaco of Baviera, an opera is being rehearsed by Abert, director of the orchestra of the Royal Theatre of Stuttgart. It is entitled "Ekkehard."...Aix, the birthplace of Felicien David, has received for its museum the bust of the composer of "Lalla Roukh."...The Prefecture of Paris is considering a law to render scenic representations more safe, and this because of frequent fires. Among the modifications proposed is the substitution of iron tubes for those of lead through which the gas is conveyed....Le Ménestrel recently contained two short articles, written by two Italians. The first one by Baldassare Gamucci is entitled, "Why the Greeks Do Not Progress in Harmony." The second is written by Oscar Phileotti, and concerns "Harmonic Caprices upon the Spanish Guitar."...The coming winter will witness on the Leipzig stage a new opera by Nessler, entitled, "The Wild Hunter."...Mozart will have a statue in the Lyceum Theatre, Barcellona. It will be the work of the sculptor Reynés....There is residing in Spain a near relation of Luigi Boccherini. His name is Alfred Boccherini, and he is the great-grand-nephew of the celebrated composer. He has just published in Spanish a biography of the famous great-grandfather and a catalogue of his published and unpublished instrumental works. The book contains matters hitherto unknown, and incloses two letters from Frederick William, hereditary prince of Prussia, written in Italian, one in 1783,

the other in 1786....Salvador José de los Santos has obtained in Lisbon the "privative" for a new musical instrument called the "harmonic lyre."...A new opera entitled "La Moglie Rapita" is announced in Italy. The libretto is by Gollisciani, the music by Maestro Drigo....The Social Theatre of Gorizia will soon celebrate its centenary. There is a desire to produce on that occasion the same opera with which the theatre was inaugurated a century ago, which was "I Viaggiatori Felici," attributed by some to Paisiello, by others, and, perhaps, with greater probability, to Piccini....The Fenice Theatre, of Camerino, will be rechristened Marchetti, in homage of the author of "Ruy Blas."...Verdi's "Simon Boccanegra" will be represented at the San Carlo, Lisbon, during the ensuing season. The artists will be: Tullola, Bulterini, Kaschmann and Davids....Ricordi, the Milan music publisher, issued 47,000 musical works from 1808 to 1881. They are by 2,500 different authors. This firm has 450 autograph scores of Italian and foreign composers, and even in the course of the past year, 1880, printed 50,000,000 pages of music....The *Sirena Artistica* has again appeared in Naples, edited by A. Landi....The Neapolitan journals praise very highly the clever pianist, Pirani, who, in a concert in the Vega salon, awakened enthusiasm in the public....Antonio Bazzini has been unanimously voted director of the Rossini Musical Institute at Pesaro. He is now attached to the Milan Conservatory....The blind musicians of the Institute of Porta Nuova, Italy, have gone to London, to give there, by invitation, some concerts. The first one was quite successful....Theatres seem to be selected by that destructive agent, "fire," for its prey this year. The last one reported is the very beautiful Theatre Bajamonti, of Spalato (Dalmazia). The fire lasted twenty-four hours and destroyed all. The Tani Company lost by it all its scenery and costumes. Several grave accidents occurred....It appears that next spring (1882) there will be again Italian opera in Paris, but not with Patti, although with another star. The impresario will be Eugenio Nerelli....Franz Dingelstädt has died in Vienna. He was the first director of the Imperial Opera House of that city, and later of the Burgtheatre....On the ruins of one journal another rises. *Il Suggestore*, a paper published in Rome, Italy, has suspended publication; but almost at the same time a new venture appeared, entitled *La Vita Artistica*....Luigi Mancinelli has recently married Luisa Cora....The esteemed Antonio Cagnoni, the composer of "Don Bucefalo," has been nominated president of the committee commissioned to consider the reorganization of the Royal School of Music at Parma....*Il Trovatore* says: Great or nothing! The Cincinnati *Gazette* tries to make its readers believe that there are in Milan 3,000 prima donnas, besides 16,000 other singers, who sing for pastime. If this were true, poor Milan!...Gobatti's new opera, "Cordelia," will probably be given the coming autumn at the Comunale, at Bologna....Augusta Armandi, prima donna mezzo soprano and contralto, who sang with Patti in "Rigoletto," at the Théâtre of Nations, Paris, has been highly spoken of by the papers of that city. Her voice is of excellent timbre, and although her part was of only minor importance she displayed great talent, both as a singer and actress....The new journal, *Il Teatro Illustrato*, has already reached its fifth part. The illustrations contained are a scene from the "Impromptu de Versailles," at the Comédie Française, Paris; a very fine portrait of Flowtow, the work of Fontana; various scenes from Gounod's new opera, "Le Tribut de Zamora," as performed at the Paris Opéra; two scenes, the insult and the supper, from the "Lucrezia Borgia," of Victor Hugo, at the Gaieté, Paris....A third theatre at Barcelona has been opened. It is called the Prince Alfonso Theatre. The other two are the Lyceum and the Principal....It is reported that Verdi, because of the invitations of certain high dignitaries of Barcelona, will visit there the coming autumn, in order to superintend the rehearsals of his "Simon Boccanegra."...Apropos of Masini, after the first representation of "Huguenots," the eminent artist was accompanied to his abode by numerous admirers, and the artillery band serenaded him afterward....At the Imperial Theatre, Wiesbaden, Signora Liszt has distinguished herself. The journals praise particularly her singing in the fourth act of "Trovatore" and in the rondo of *Lucia*....A graceful episode happened recently at Genova. The second representation of the new opera, "Un Telegramma," composed by Signor Sanfiorenzo, was about to commence, when the bass drum player was found to be absent. The composer, upon the discovery being made, went and played the percussion instrument himself....Franchi and Pollini have divided between them no less than 130,000 francs, which they have gained with Patti during the late season of Italian opera given in Paris at the Théâtre des Nations.

...James Clark advocated at the recent conference of organists and organ builders, in London, the system of radiating and concave pedals. He denominated the employment of straight pedals as a relic of barbarism, and not to be tolerated in this advanced and enlightened age. The majority of assembled experts, however, thought otherwise, and voted accordingly. Of course, constant and habitual use of certain mechanical means naturally inclines the person accustomed to these means to give the preference to them. Thus no single opinion is of any positive value, except to the individual holding it. It seems as if straight pedals, slightly raised at the two extremities of the keyboard, are the best for general use, and give complete satisfaction to all performers who have practiced upon them for any length of time.

BRIEF PERSONAL MENTION.

AGRAMONTE.—E. Agramonte, the well known musical director, has taken a cottage and will spend the summer with his family at East Hampton, L. I.

DE GIOSA.—De Giosa, author of "Don Checco," has finished a new opéra bouffe, entitled "Il Rabagas."

DI LORENZO.—At the Theatre La Fenice, Venice, the new fantastic operetta entitled "La Penna d'Oro" obtained a fair success. The music is by Di Lorenzo; the words by David Reitano.

HAUK.—Minnie Hauk has prolonged her successful engagement in Holland. She is about to appear in Scandinavia. The press has generally praised her.

KELLOGG.—Clara Louise Kellogg is expected in New York in August.

LECOCQ.—Charles Lecocq has already in readiness a new operetta in three acts for the Folies Dramatiques, Paris, entitled "La Petite Fée."

LISZT.—At Presburg the Abbé Liszt played at a concert given in aid of a monument to be erected to the memory of Hummel, the pianist and composer. About seven thousand francs were taken at the doors.

MASSNET.—Mons. Massenet recently journeyed to Barcelona in order to direct a grand symphonic march written by him for the inauguration of the Beethoven room. It obtained a great success.

MAUREL.—The *Art Journal* says that the baritone Maurel, who has re-entered on his functions at the Paris Opera House, has evinced a very lively desire to appear in "Simon Boccanegra," in which he achieved so splendid a triumph at the Scala, Milan.

PAPIER.—Rosa Papier has made her début at the Vienna Imperial Opera House. She was very successful in the rôle of *Amneris*, in "Aida." She has a fine mezzo-soprano voice, and the Viennese journals predict for her great things.

RUBINSTEIN.—Anton Rubinstein is said to be writing the music of a ballet for which young Grandmougin has supplied the book.

SCOVILLE.—Mr. Scoville, the American tenor, once a member of St. Thomas' P. E. church choir in this city, lately sang in Paris at the Trocadero at a charity matinee concert for the benefit of Mme. Alexis.

SEYLER.—Carl Seyler, chapel master of the Cathedral, Grau, celebrated the fortieth anniversary of his appointment last month.

SGAMBATI.—The Italian composer, Sgambati, has had conferred upon him the Order of the Crown of Italy. The honor is a well merited one.

SINGER.—Teresina Singer, the excellent prima donna, has been engaged for a series of representations to be soon given in Palermo, under the management of Benanati.

SYRWID.—Last year, a young Polish lady, Evelina Syrwid, tried to obtain an engagement at some German theatre, failing in which she came out at Dresden as a concert singer, and achieved so great a success that she has secured an engagement for the next two seasons at St. Petersburg.

THURSBY.—The *London Musical World* calls Emma Thursby "Our divine American." Where does the divinity come in?

TUROLLA.—Emma Turola, the well known cantatrice; has signed a splendid contract for the San Carlo Theatre, Lisbon, for the season 1881-82.

UNTHAM.—The lady violinist Untham, who played the violin with her feet at the Castelli Theatre, died recently at Palermo with an apoplectic stroke.

....A correspondent, a good organist, writes concerning pipe organ builders and pipe organs, that "there is not enough remuneration in the business to be artistic. With the builder the question is simply, 'How many corners can be cut so as to make some little profit, and still beat competitors?' If an organ builder should enter the trade from a love of art, he will be beaten on every hand, unless he has an independent fortune." No doubt, it is often displeasing to the honest and well intentioned builder, when he sees himself forced to do less than he would wish if the price of instruments were not so curtailed by purchasers. It takes just so much money to build a certain sized organ. To this absolute outlay of cash capital a certain percentage must be added for profit, which, if sacrificed to obtain the contract, must be made up by inferior workmanship and materials. No one can run a business without making a decent profit in one way or the other; if the profit is not made by fair means, it must be by unfair means. If the balance of the account remains on the side of the purchaser, the inevitable "smash up" of the seller must follow. An honorable competition is a useful adjunct to the workings of every business for the public benefit; but in the case of pipe organ builders, the competition often degenerates into a "cut-throat" policy. That this is the case can be gleaned from the remarks made by every organ building firm against every other organ building firm.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Says *Education*: If a unanimous opinion is arrived at on any one point by the conference on organ construction which is being conducted by the College of Organists it will not have been held in vain. That this will happen on such points as whether the great organ stop handles should be on the right or left of the player we cannot well believe, and although it might be a convenience to some to secure uniformity in this and many similar matters, the importance of it is not to be compared to that of the position, scale and shape of the pedal board, a well designed swell box, and a conveniently placed and effective swell pedal, &c., the first being the question *par excellence* which needs to be settled. All these points are equally important to organ players, but whether certain stops are on the right or on the left is immaterial to the vast majority of organists, who play constantly on one instrument only. The conference will, we think, have to guard against the danger of adopting the views of a few eminent players in preference to those of a wider if less distinguished class. The apparent object of these gentlemen so far is to get uniformity in the greatest possible number of details irrespective of their comparative importance.

....E. H. Turpin, of London, justly remarks that both legato and staccato playing are necessary for contrast on the organ as on the piano. Young organ pupils hear so much concerning the legato touch, that they fear to play a couple of notes staccato. No doubt, the legato touch is the foundation of all piano and organ playing, and should predominate greatly over its opposite touch—the staccato; but to prohibit altogether the short and incisive style of playing, especially when it is the question of chords, is to betray a narrow appreciation of the organ's capacity, as well as a cramped notion of what is effective and what is needed for contrast's sake. Modern organs have generally such excellent actions, responding so promptly to every demand made upon them, that rapid staccato passages can be performed with as great certainty as on the piano. The pupil should, therefore, be taught the use of the staccato touch, when they will be able to guard themselves against its abuse.

... There is no mechanical device of an organ so subject to excessive abuse as the swell. But few performers handle this great means of effect with artistic insight and skill. The majority of players, when once the right foot has been placed on the swell pedal, feel it almost a religious duty to keep it there fully employed. In thus acting, a legitimate and powerful aid to coloring is toyed with, and a splendid means of effect shorn of all its coloring. The continual *crescendo* and *diminuendo* employed by some organists produces upon those possessing any musical taste a mental state akin to the bodily feeling experienced by those who are subjected to the movement of a ship in mid-ocean—nausea. Loud and soft, up and down, might be said to be synonymous terms. Young players should be impressed with the idea that a proper use of the swell can only ensue after long study, and that the accomplishment is far rarer than what one would be led to expect.

....Mechanical execution and taste should not be confounded with each other. Some organists, whose technique is of the widest and surest, display but ordinary taste in combining stops; while, on the other hand, refined and exquisite taste is exhibited by only average executants. It scarcely seems possible for an organist to register with thorough effect and with any degree of comprehensiveness, without first having gained a good knowledge of orchestration. With such knowledge as a foundation, the organ's peculiar requirements with regard to the blending of stops can more readily be overcome. Especially in extempore playing are opportunities presented for a judicious and characteristic grouping of stops, because every idea that enters the mind will immediately suggest its appropriate registration. Let every organist, therefore, study orchestration.

....No musical observer can deny that the reed stops of an organ are very often miserably used. Except when employed in the full organ or for the purpose of playing little "tit-bits" of weak melody, the majority of organists fail to exhibit an idea of their importance and value. It is difficult to give verbal directions upon matters that specially need examples for them to be fully grasped; but it is quite certain that ordinary extempore performances serve to show how little the power of the reed stops are understood. There is nothing more orchestral than slow, solemn chords played upon the two lower octaves of a good, round and solid great organ trumpet. A few bars of a staid march-tempo, in a minor key, thus delivered, is almost as solemn and impressive as if played by the actual trombones of an orchestra. Then, again, a short cord-phrase, played on the great organ trumpet and repeated on the swell cornopeon (with the swell closed), produces an effect very rarely heard in the church or concert room.

....Only solo organists know the difficulty attending the manipulation of the registers of an organ which are differently placed to those contained in the instrument he has been used

to. For instance, the majority of organs have the great organ stops placed to the right of the performer together with the choir or sometimes with the pedal stops. How great confusion must it cause him to be suddenly called to play an instrument the small stops in which are on the right and the great stops on the left. The truth is that a general system of placing stops should be adopted by organ builders, such an one as that recently recommended by the London college of organists. The greatest difficulty to be overcome is not in the carrying out of any scheme, but in choosing and agreeing to one; an effort in this direction in this country would be in order and do some good.

....The operation of the swell shades to the best advantage has given rise to numberless ideas of more or less practical value. The method to be desired (if possible) is that wherein both feet are left free while crescendo or diminuendo is being effected. A plan recommended by a prominent organist and organ builder of this city seems the most feasible of any yet conceived. It consists in having a moving framework of wood to fit the back, which upon being pressed outwardly from the instrument will make a crescendo, and on being allowed to return to its normal position a decrescendo. There seems to be no valid reason why such a device should not be successfully applied after due experiment. If this idea could be made to work as easily and certainly as the one in vogue, it would be generally welcomed by "solo" organists, even if a certain amount of practice was needed to become used to it.

....The number of composition pedals various sized organs should have has not yet been definitely settled. It seems hardly open to question that a great organ, possessing some ten or twelve registers (when the instrument has only two manuals), should have at least three if not four composition pedals to act on its stops, while if the organ has three or four ranks of keys two may be considered sufficient, because of the greater variety of tone color that can be always prepared beforehand and left standing for use. For solo performances organs having only two manuals are difficult to manage, seeing that no loud combination of stops can be left drawn for *tutti* effects. Three composition pedals are, therefore, the least number that the great manual should have, when the instrument has but two sets of keys, besides two to the swell.

....An eminent English organist lately said that "it seems (when reduced to a theory) the great object to be aimed at by organists and organ builders is to provide such rules that an organist may be taken to a strange instrument blindfold, and yet find himself quite at home." This is truly the great object to be aimed at in the construction of the king of instruments. The organ, unlike any other instrument, offers difficulties to the performer because of the thousand and one different ways in which the same tone-essence is planned and mechanically carried out. The violinist can take up any violin and at once begin to play upon it without even casual examination. The flutist, oboist, and others of that ilk are also in the same position, and last, though not least, the piano virtuoso. But the organist is forced to make a special study of each individual instrument he plays on, before he can do it and himself justice.

Anglican Church Music.

IT is one of the defects of the music of the English church that it altogether lacks a supply of works, which, like the Bach cantatas and the "Passion," stand midway between the anthem and the oratorio and present opportunities for the use of the orchestra as well as the choir. In order to meet this want, and failing the production of suitable music specially written by Englishmen for the purpose, a strange mixture is not unfrequently provided for Anglican solemnities; and, as a case in point, at the recent festival of the Sons of the Clergy at St. Paul's Cathedral Sullivan's "In Memoriam" overture "played the congregation in" or rather served to quiet them when they had reached their seats, and Dr. Hiller's "All they that trust in the Lord" was given as the principal feature in the choral scheme. Nothing could be more worthy of honor than the work of the Cologne composer; but, at the same time, it is impossible to avoid the conclusion that there must be something wanting either in the creative power of English writers or in their willingness to rise to the occasion. At the present day, apart from the annual services connected with the Three Choirs festivals in the provinces, there is, in the growing custom of introducing orchestral services at St. Paul's Cathedral, Westminster Abbey, and several prominent London churches, a noble opportunity for bringing to performance any works of merit; and as the anthem has long been claimed as the glory of the composers of the Cathedral school, it augurs badly for their successors that they do not come to the front and fill up the gap. Complaints, such as we see have been made, of the disposition shown by Dr. Stainer at St. Paul's to introduce the works of Continental musicians come with but a bad grace from those who fail altogether to supply a want which so obviously exists. Inability to gain a hearing is a fair reason for declining to compose music in any particular form; but when the practical certainty of efficient performance exists there can be no adequate excuse for a failure to supply the necessary scores.—*Monthly Musical Record, London.*



NEW YORK, WEDNESDAY, JUNE 15, 1881.

IMPOSSIBLE as it may be to predict what a day may bring forth it is comparatively easy to determine what a certain collection of days may produce. The succession of terrestrial revolutions between December and May can be relied on to result in a return to winter overcoats, hot rum and chilblains; the briefer spaces at the close of the year somehow manage to end in turkey, champagne and headache.

THE period just upon us, known in theatrical parlance as the "summer season," whether it really is torrid or not, has the distinctive feature of begetting perspiration, sickness of the city, out-door sports and dramatic drivel. It always is so. Why heat, homesickness and mild idiocy should be contemporaneous nobody seems to know. Eminent medical and dramatic authorities have been consulted, and rather do not know, or, if they do know, have given a pledge of secrecy that the most dazzling inducements cannot prevail upon them to violate. Still, just as certainly as the cautious Vennor announces in January, "About this time expect cold weather," so in June the dramatic seer may with equal security announce, "For six weeks be on guard to avoid dramatic trash." It is the induction of experience that maps out the dismal foreboding.

THERE is a time, apparently, set for the gratification of all sorts of tastes. Society drama, for instance, sets in with September. The theatres are all newly swept and garnished. Audiences have just returned to town. Rich costumes and elegant upholstery have not again become affairs to the returned country boarder. Everything looks bright, cheerful, contented, and the auditor stands, as it were, on the brink of the coming winter's dissipation. The love matches and intrigues of the society drama suit the early fall. In November tragedy is in season. Appetite has returned. Salads and fricassees, curries and desserts, are mainly over. Solid beef and mutton are in demand. The blood begins to warm, the nerves are strung up; the human tiger wants theatrical gore. *Othello's* savagery is just to one's taste; the life current of *Virginia* quenches the normal thirst for violence; *King Lear's* roar sounds wintry in its wildness, but the reawakened frame of the auditor can dare anything. He is ready for the utmost distress, because he is at his most vigorous period. In January society is busy. It has sampled everything. It likes to browse all around. It can take a mild tragedy without serious tax, can listen to light opera and once in a while countenance comedy, but it is getting weary. The opera gives the finest opportunity for displaying diamonds, and one cannot be boxed up all the time. Opera has the best of it. People who cannot afford opera or do not care for it are sufficiently amused with trifles. About February farce comedy does very well, and then Lent comes. After Lent Easter toilets and their exhibition give a brief movement to theatricals, but the weather gets warm and sensible people do not go to the theatre.

IN May, the farce comedy and variety exhibition are quite sufficient to satisfy the taste of such ladies and gentlemen as willfully go to theatres. People who attend playhouses in June can stand anything without complaining. Either they do not know or else they do not care. A few successful pieces, like the "World" and "La Mascotte," are given an opportunity to run themselves out if they want to, and sometimes, as was the case with "Hazel Kirke" last year, they move with an impetus which, like the comet in perihelion, sweeps them through the solstitial days and leaves them more interesting than ever as they leave the hot range. But these are exceptions. The rule is, that on the first of June reason retires from the auditorium and the stage, and widespread lunacy sets in. Two houses have it very badly—the Standard and the Madison Square. At the former, a constantly diminishing audience who laugh in the wrong place, from Mr. Brown's point of view, endure more or less of the libretto and music of "Elfin and Mermaids;" at the latter, the "Professor" somehow satisfied a few people that it is a play. Why it does, unless it is because they have formed by previous attendance at this house erroneous impressions as to what constitutes a play, or because they think

that by and by it will celebrate a two hundredth performance under the stimulus of silver inkstands or satin slippers given away, and want to be able to tell all their friends that they recognized its transcendent merits ages ago, we cannot conjecture. However, to the cheerful mind that is disposed to make the best of matters and to find food for thought in the most trivial objects, there is plenty of opportunity even in these to exercise his talent. He can compare the various phenomena of mental alienation as here exhibited, and take his choice between the almost cheerful impudence of the candidate for a strait waistcoat and the feeble imbecility of the victim of melancholia and amiable hallucination. But enjoyment even of this cannot last long.

BOUCICAULT'S BANKRUPTCY.

THE private affairs of members of the profession are subjects with which THE COURIER does not feel itself called upon to deal. The gossip of the *coulisses*, so long as it is confined to subjects of general public interest, such as the engagements entered into by actors, their good and bad fortune upon the road, and such matters as have a general public interest, are subjects of legitimate discussion; but as to their domestic arrangements and disagreements, which furnish some of our contemporaries with a majority of topics—these, at all events, THE COURIER can subsist without.

The pending divorce suit brought by Mrs. Boucicault against her illustrious husband is such a topic. It has already provoked the daily newspapers into editorial comment upon news they could not afford to ignore. Indeed, where the parties are so conspicuous in a profession which depends largely upon public sentiment and taste, it would have been questionable journalism to omit reference to the suit. So far as it concerns the parties most interested and developments of a prurient character, however, we venture to let it pass.

It will be noticed, however, that in his affidavit opposing a motion for alimony and counsel fee Mr. Boucicault affirms that he is bankrupt and has no other money than he makes from week to week as salary. To the majority of people this will seem strange, for it is known that during a season of ordinary prosperity he clears at least \$2,500 a week, which for forty weeks would be \$100,000—a very fair sum indeed. Beside that, he has his royalties from a large number of plays, the title to which he still holds, and these should yield him a handsome revenue.

Mr. Boucicault himself is authority for the statement that the "Shaughraun" has, since it was first brought out at Wallack's, yielded a million and a half of dollars; and if he has not secured at least one-half of that amount, he has been singularly negligent of his own interests—an accusation which can hardly be against him in any other proceeding or connection. For the past six years, therefore, he has been enjoying an income at least equal to that which we have assigned him. It has been stated that about one-sixth of this has been spent in providing for and educating his family in England. His domestic expenses here have amounted to nothing, for the lady whose name is coupled with his by Mrs. Boucicault is a woman of spirit as well as brains and feeling, and is not indebted to him, we are assured, directly, for so much as the price of a pair of gloves.

If, therefore, Mr. Boucicault intends his plea to be accepted literally he means that his life in this country and in Europe, where he travels and fares, *en prince*, has been a costly existence. It is not unlikely. Though a man of warm feelings and the generosity of both nationalities is represented in his person, it is not notorious that any large amount of his earnings is dispensed in charity. He is too strongly marked a character to fall a prey to the vampires of the profession who subsist on alms under the euphemistic name of loans, and whatever he parts with, it is pretty certain, he gets a full equivalent for. That it is not squandered in riotous living, his buoyancy of disposition, well preserved youth and vigor, most eloquently plead. It is nobody's business, any way.

It is questionable, after all, whether in living up to his income Mr. Boucicault does not show a wisdom superior to that of most men. He has an interesting and intelligent family who, if left to carve their own way in the world with the weapons that his liberality and care have provided them, will, doubtless, make their mark. If the spur of ambition and necessity was taken from them they would probably lapse into listlessness and mediocrity, and

Haag
Quite out of fashion like a rusty nail
In monumental mockery.

He has not deprived himself of what his appetite demanded further than to equip his family to make their own way, and it is an open question whether in so doing he has not set an example not only in his own profession, but society at large.

Compare his condition with that of a man like John E. Owens, for instance—a bachelor well on in years, with a fortune whose magnitude is unknown, except in so far as it is estimated by millions. He has relatives; but whether they will inherit his property is doubtful. Forrest's case was another. Dying childless, he left his treasure to found an institution which was scorned by those he intended to benefit, and was only a short time ago declared useless, and was closed. That there are deserving institutions in the world to which the superfluous wealth of dead actors might be given is true enough, and will be true so long as the products of so called labor-saving machinery do not save unnecessary labor to the laborer, but pass into possession of the idler; but, unless an actor is an economist or a philanthropist by profession, there is no more reason why he should contribute to such institutions than anybody else, less in fact, since, in addition to his ceaseless voluntary contributions to the relief of others, communities seize him by the throat and make him deliver a share of his profits to cover up deficiencies in their own administration. So long, for instance, as actors are liable to be called upon to give their services at benefits, and managers are taxed to reform juvenile delinquents whom the negligence of the social body has allowed to become irreclaimable by other means, the actor's duty is already discharged. Perhaps a dramatic college might be founded, but charlatans would get control of it. Besides, the taste of the masses is such that its graduates would stand a smaller chance of success than variety performers who cannot spell their own names, or buffoons who cannot speak an original sentence without letting blood from a dozen gashes in the corpse of Lindley Murray. Boucicault is right.

SECOND THOUGHTS.

BROOKLYN, theatrically, is not known throughout the country as a very remarkable city. Its position near New York practically makes dramatic art in it an exotic. It has two good theatres, both run on the combination principle; but the tone and fashion rarely await the arrival of New York successes in Brooklyn. The drama is at rather a low ebb. In the Conway days it stood higher perhaps, for Conway himself was a fine actor and a most courtly, scholarly gentleman who lent dignity to his calling. Since then, though not a few members of the profession in good standing live there, they are not publicly identified with the city. James M. Hardie, for instance, owns a handsome house in Brooklyn, and his interesting and well bred family live there; but Hardie is an American, not a Brooklyn, actor.

THERE are others who could be named who occupy a similar relation to the city. They live—so far as any members of the profession nowadays live anywhere—in Brooklyn, but they are not a part of its dramatic element, for the reason that it has none. Perhaps they are to be congratulated for not identifying themselves with a city whose dramatic members are constantly appearing in police courts and under similar circumstances. One cannot help wishing sincerely, for the credit of the profession, that the people involved in the alleged cayenne pepper throwing case in Brooklyn were not actors. Of course any lady in the profession might meet with such an outrage. A scoundrel, who had been repulsed by such amiable and in every way distinguished ladies as Sarah Jewett, Mary Anderson and Rose Coghlan might seek just so brutal a revenge; but one thing is very certain—they would not figure in the public prints as hostesses of policemen charged with irregularities and be called as witnesses before a board of commissioners. It is thoroughly disheartening to the ladies and gentlemen, professors of a beautiful art, to be identified through persons calling themselves actors and actresses with all the petty immoralities and insubordinations of a pack of policemen.

It may appear a little invidious after such remarks to allude to a gentleman of the profession who lives in Brooklyn; but George R. Edson is so absolutely apart from all this sort of thing that the connection ceases the moment his name is mentioned. He was, up to within two weeks, the only resident actor of Brooklyn who had anything to do with the Brooklyn stage. That he is such no longer is one of the events of the season which must be poignantly regretted. For several years, ever since Colonel Sinn has been manager of the Brooklyn Park Theatre, George Edson has been his *Fidus Achates*, stage manager, confidential representative, right bower, and, when stock companies were in vogue, his comedian. And a most versatile, modest, clever, accomplished comedian he proved himself. More than that, he managed the stage in such a way that companies all found him a sort of home friend, while stars like Wallack and McCullough complimented him in the highest terms. Now his services seem to be no longer in demand. He, too, will go on the road next season. Let us only hope he will secure a good play, for if he does he has the ability to make a mark second to that achieved by no living comedian. His ability

in the strongest as well as the most delicate character parts needs only an opportunity to impress itself upon the American public. One other thing is certain: his judgment is too ripe to be misled by a bad play. If he accepts one—and he is quite competent to write one for himself—it will be because one of the cleverest stage managers and comedians in the country approves it.

GENEVIEVE WARD will appear again in the fall in "Forget Me Not," but not under the same management as before. She is a shrewd business woman, gifted with a masculine mind, and proposes to conduct her own business affairs next season. The only person who will have anything to say about her business will be Mr. Clements, who, apparently, feels great pride in the situation. She returned recently to Europe, taking with her Mrs. Lippincott (Grace Greenwood) and her daughter, who will be her guests for the summer. The latter, a young lady of considerable talent, will support Miss Ward hereafter, together with a majority of the members of last season's company.

It seems to be the fate of theatres to be burned; the only hope that can actuate mankind is that they shall be destroyed when they are empty. The Brooklyn and Nice theatres unfortunately were destroyed by fire when audiences were in them. So also were the Covent Garden and Richmond theatres. Those of Glasgow and Edinburgh, which have been burned during the past year, were empty at the time, as also was the Belfast theatre which succumbed last week. Chicago has had extraordinary luck with her play houses. The great fire wiped out four of them without destroying a single life, and the first theatre, which went up after that event, namely, the Academy of Music on Halstead street, has been twice consumed by fire without injuring anybody anywhere, and has grown to be one of the handsomest play houses in the country. The old Globe, situated in one of the most suggestively nasty thoroughfares of Chicago, Desplaines street, burned down one night just before the time advertised for raising the curtain, with no loss of life on record, since insects presumably keep no vital statistics, and no more serious injury than the frightening of certain disorderly persons into transient spasms of virtue.

It is related of a middle-aged person, who, during a protracted spree, took passage to Liverpool, and on his recovering the semblance of sobriety was dispatched back, as he supposed, to New York, only to find himself landed at Rio, that he had the solitary honor of being an international drunkard. Up to within a certain time he still had a just claim to his laurels; but of late J. K. Emmet has been giving him a sharp rub. Mr. Emmet's appetite for intoxicating fluids dates probably from his earliest recollections. He has the honor of having suffered from suicidal *mania a potu* in Australia, of appearing in the preliminary stages of the disease in the United States, and of having been sent to the workhouse in Liverpool within two months for drunkenness. Those who hoped that a taste of British severity would bring him to his senses have little reason to felicitate themselves on their sagacity. Mr. Emmet did not exactly break loose at Birmingham, since he cut his stick and left the town; but he did succeed in disappointing a *matinée* audience, in sending his company and the entire staff of the theatre to look for him, and in turning up pretty thoroughly intoxicated in Liverpool. If Mr. Emmet had any sense at all—which he hasn't—he would elaborate a plan previously tried to some extent in this country. Whenever unusual dissipation has converted his voice into a "whiskey bass," a substitute stands in the wings and sings for him. Mr. Emmet frequently dispels the illusion by some act of foolishness which instantly betrays the scheme. If he could engage some mediocre performer to act his part for him, sing his songs, and draw about one-tenth of his salary, he could win twice the applause he gets by having a more accomplished proxy, and could devote his whole time without restraint to conviviality. His audiences would be none the wiser.

SOCK AND BUSKIN.

...The English playwright, G. R. Sims, is writing a new comic play for the Majiltons.

...Fitzgerald's troupe of variety artists are doing a good business at Tony Pastor's theatre.

...The Theatre Royal, Belfast, Ireland, was destroyed by fire on June 8. Loss, estimated at \$100,000.

...John S. Clarke will travel through this country next season under the directorship of Horace Wall.

...A. C. Gunter's new comedy, "After the Opera," will be produced at the Boston Park Theatre in August.

...Clara Morris will produce next season a new play written expressly for her. The leading character in it is a gypsy.

...A new "Uncle Tom's Cabin" troupe formed by a consolidation of the Jarrett & Palmer company and that of Slavin & Smith, will travel next season under the direction of Joseph H. Tooker.

...Haverly's new theatre, which is now in process of con-

struction in Chicago, will be the largest edifice of the kind in that city, having a seating capacity of about two thousand seven hundred.

...Daniel Frohman, the new manager of the Madison Square Theatre, sailed for Europe on Saturday; R. M. Field, Director of the Boston Museum, was also among the outward-bound people.

...Owen Fawcett is now in Michigan, taking a vacation. He closed his engagement for the season on Saturday last and will begin again on Monday, August 22, at Chicago, with the Union Square Company.

...Eliza Weathersby has purchased for this country a new melodrama by G. R. Sims entitled, "Jean Varcue's Oath." Mme. Modjeska has been engaged to impersonate the chief character in this play on the London stage.

...H. A. Cripps, formerly one of the comedians of the Boston Theatre and an experienced stage manager, is now performing as *Sir Mincing Lane* at Niblo's Garden. Mr. Cripps will belong to the Comley-Barton company next season.

CORRESPONDENTS' NOTES.

BUFFALO, N. Y., June 11.—Academy of Music—June 9 and 10, Augustin Daly's company from New York in the comedy of "Needles and Pins;" 11th and *matinée*, "Cinderella at School" to good houses; 13th, for one week, "The Miltonian Tableaux." This will close the season at the Academy, and the theatre will undergo a thorough painting, papering and renovating. We look forward for a brilliant season for 1881 and 1882. At St. James Hall there is nothing booked. Adelphi Variety Theatre, commencing 13th, one week—Rentz-Santley Novelty Company, including Lew Benedict, Quilter and Goodrich, Bennett and Gardner, Henshaw and Ten Broeck, Charles and Annie Whiting, J. Vincent, Mark Kientz. Departures—The Harts, Dan, Gusie and Baby, Vine Street Opera House, Cincinnati; Fostelle, Detroit; Harris and Woods, Volks, N. Y.; H. P. Williams, Leadville; Chas. Glidden, Novelty, Albany; May Vernon, Adelphi, Toledo; Barlow Brothers, Mt. Clemens Springs, Mich.; Fernando Fleury, Chicago. The Adelphi will close on the 18th until July 4; then again until race week, August 2. L. N. K.

DAYTON, O., June 2.—The Soldiers' Home stock company, Burton Adams manager, comprises the following named well known people of the profession: Burton Adams, manager; Edwin F. Knowles, leading man, last season with Bartley Campbell's "Galley Slave" Combination; Mary Davenport, leading lady, late of New York Criterion Comedy Company; Wm. H. Cooper, of Powers' Paragon Comedy Company; Thos. L. Coleman, of Mary Anderson Company; John F. Ward, E. H. Stevens, of "Guv'nor" Combination; D. R. Allen, Boston Theatre, Boston, Mass.; Max. Fehrman, leader of orchestra, last year Milton Noble's; Ida Lewis, of Powers' Paragon Comedy Company; Alice Baldwin, the favorite soubrette; Louisa Morse, late of Bartley Campbell's "Galley Slave" Combination; Sarah Goodrich, of the Union Square Company, New York; Mrs. J. F. Ward, late of Powers' Paragon Comedy Company; Little Lillie, child actress, together with the corps of supernumeraries and a full and efficient orchestra and new scenery, costly wardrobe, and brilliant effects. The entertainments will be given on Monday, Wednesday, Thursday and Saturday evenings of each week. The opening entertainment, the "Marble Heart," was given on Wednesday evening, June 1, to a fine audience. Edwin F. Knowles, the leading man, made quite an impression on the audience and became a favorite at once. Mary Davenport, the leading lady, is a very conscientious actress and gave a rendition of her part which showed careful study; but it was soon seen that she was not as strong as the leading lady of last season. J. F. Ward did not appear, feeling indisposed. Taking it altogether, it is the strongest company that has appeared in the Home since it has been running stock companies. S. STERNBERGER.

FORT WAYNE, Ind., June 2.—Ford's Comic Opera Company gave "Billie Taylor" at the Grand Opera House on the 26th to a large audience, who were well pleased with the company and with the opera. C. F. Lang, who assumed the title rôle, is a brother of Mr. A. J. Lang, of this city. There is nothing more booked for the Grand Opera House for this season. Burr, Robbins and Colorus pitched their circus tent here last Saturday, and gave a very fair show. They being the first circus of the season, of course they gathered a rich harvest. The Circus Royal is here to-day, and will be well patronized, judging from the crowds on the streets. Billy Emmerson, of Emmerson's Minstrels, will spend part of the summer in this city. James Winans, formerly leader of the Bijou Orchestra, has secured a similar position in Toledo, Ohio. It is now understood that the Bijou Theatre will be rebuilt, and that R. L. Smith will resume the management. Billy Wade and Billy La Clede, who have been with Hi Henry's Minstrels during the past season, are visiting friends in the city. A. C. Kutt & Co. have issued the first number of a very attractive little music journal which they have christened *Good Music*. Professor L. F. Schultz, leader of the Schultz Orchestra, which has furnished the music at the Grand Opera House during the past two seasons, has accepted a good position in Detroit, Mich.

MARK MARVIN.

LAFAYETTE, Ind., May 30.—The dramatic season of 1880-81 in this city is virtually closed, although there may be an occasional attraction at the Opera House. The last performance of the regular season was given by the San Francisco Minstrels on May 27. The Clio Dramatic Club (amateur) gave the "Two Orphans" on the 23d of this month, before a good house. The play was put on in good style, with new costumes, and scenery painted expressly for the occasion by the scenic artists of Heuck's Theatre, Cincinnati. The acting was about equal to the average of the "Home" entertainment. THE COURIER will hereafter be on sale at John Kimmel's news stand. M.

MANCHESTER, N. H., June 11.—Manchester Opera House, June 9—"A Cup of Tea" and "Still Waters Run Deep" were presented by local talent for the benefit of the ushers to a good house. On June 15, Eastman's Orchestra, assisted by Harlow's, of Portsmouth, and Reinwald's, of Dover, and others, will give a grand concert. The owners of Smyth's Hall intend to have it remodeled, so as to have it ready for next season. L. G. W.

NEWARK, N. J., June 12.—The last performance for the season 1880-81 by the "Home Dramatic Society" was given on June 7 at the Park Theatre. The play was "London Assurance," and it was very well done. Mamie Harm took the leading part of *Lady Gay Spanker* very acceptably and Annie Geiger, a new member in the "Home," took the part of *Pert* with great spirit. The gentlemen in the cast were *Sir Harcourt*, G. F. Simpson; *Dolly Spanker*, C. M. Kase; *Dazzle*, S. S. Simpson, and the other parts by Messrs. Adams, Thornburn, Wallace and Harris. During the course of the evening Misses Harm and Geiger were presented with a large number of beautiful floral offerings. FRANK.

PHILADELPHIA, Pa., June 11.—George Holland began an engagement last week at the Walnut Street Theatre, playing the part of *Lord Dundreary* in our "American Cousin." Anyone who has seen Sothorn in the character of *Lord Dundreary* knows that it is a creation of his own. George Holland has evidently studied the part closely and has succeeded in imitating Mr. Sothorn as nearly as possible, the only thing lacking being originality. The minor details and little tricks of manner which Mr. Sothorn made so much of, seem in the reproduction to have lost their freshness, and what appeared to be so natural in the original is in the copy too much studied. The support was certainly not good and the performance altogether was anything but a success. The closing of the Walnut Street ends the dramatic season here, all the other houses being closed. J. VIENNOT.

POTTSVILLE, Pa., June 9.—Carncross' Minstrels appeared here on Saturday evening, 4th, to a small audience. Mr. Carncross, as is his usual custom, failed to appear with the troupe, although billed and registered at the hotel. He did the same thing one year ago, when a very large audience was disappointed at his non-appearance. Profiting by former experience, our people remained at home. A. F. S.

TORONTO, Ont., June 9.—Tony Pastor's Company appeared at the Grand Opera House, on the 3d and 4th, to crowded houses. This is the last engagement of the season. FELIX.

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.—No. XIII.

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FOR the third week of Hallam's comedians, the bill announced was the same as on the opening night for the first part. On October 8, 1753, "The Conscious Lovers," having the same cast of characters, was given; as an afterpiece, "The Virgin Unmasked," by this company for the first time. This musical farce was written by Henry Fielding and always considered a good, taking piece. It was first introduced to New York by Murray and Kean's company. The following is the assignment of characters by Manager Hallam:

THE VIRGIN UNMASKED.

A MUSICAL FARCE IN ONE ACT.

BY H. FIELDING.

Goodwill.....by.....Mr. Clarkson	Quaver.....by.....Mr. Adcock
Blister.....by.....Mr. Malone	Thomas.....by.....Mr. Miller
Coupee.....by.....Mr. Singleton	Lucy.....by.....Miss Hallam

This bill was played for two weeks, and we find the next change was made on October 22, when a strong double bill was offered as the attraction, being, "Love for Love," and "Tom Thumb." The first-named piece was one of the standard attractions in Murray and Kean's list, and was first played by them in New York city. It was written by William Congreve in 1695, and was considered in London one of the best known plays of its day. It was the means of bringing fame and fortune to its author. Dr. Johnson praised this comedy, and said it was better than the "Old Bachelor" or the "Double Dealer" by the same author. It was the most amusing of this eccentric author's plays, and the characters the least unpleasant of any—there being no revolting scoundrels, and the lovers having the characteristics of lovers. Of this piece Leigh Hunt said:

"Jeremy is most improbably witty for a servant, even though he once waited on a gentleman at Cambridge! Miss

Prue is not so naturally cunning as Wycherley's *Country Wife*, nor such a hearty bouncer as Vanbrugh's *Hayden*; but she is a very good variety of that genius. The detection of one another by Mrs. Frail and Mrs. Foresight—

'Where did you lose this golden bodkin? Oh, sister, sister!'
'Well, if you come to that, where did you find this bodkin? Oh, sister, sister, every way!'

—is ever fresh and retributive."

Although old and musty now, "Love for Love" remains a chronicle of that age, many of the characters being types of the times. It held its place on to the end of the eighteenth century.

The second piece on the bill was "Tom Thumb; The Tragedy of Tragedies," by Henry Fielding. It was a mock tragedy, written by Fielding to travesty a tragedy entitled "Busiris," written by the Rev. Dr. Young, author of "Night Thoughts," and brought out at Drury Lane Theatre. Apart from the satire of "Tom Thumb," its broad humor and ludicrous costume aided in making it always very entertaining. The hero and his fate were extensively known in England, having been for centuries embalmed in a popular ballad familiar in every household. It has never been decided whether this historic personage really lived in "Arthur's Court" early in the sixteenth century, or whether he was a page to King Edgar late in the ninth century.

The usual costume of the piece is the full court dress early in the eighteenth century, an opera suit of armor for Tom Thumb, and an Amazon's habit for Queen Glumdalca. The piece embraced all the absurdities of nearly all the tragic authors, from the time the Duke of Buckingham wrote the "Rehearsal," in ridicule of all the showy and bustling plays, down to its own day. Dr. Young suffered severely by the piece, and his exclamation in "Busiris,"

"Oh, Sophonisba! Sophonisba, Oh!"

was taken off by

"Oh, Huncamunca! Huncamunca, Oh!"

Dryden also suffered, there being in one scene in the second act a strong parody of a scene in the third act of his "All for Love."

This was the first introduction of Fielding's "immortal burlesque-tragedy" into America. It was originally produced at the Haymarket Theatre, April 24, 1730, in two acts only. Its success induced the author to add another act to it, and it was reproduced in its improved form at the same theatre, March 20, 1731, and at Drury Lane, May 3, 1732. It was then entitled:

"The Tragedy of Tragedies; or the Life and Death of Tom Thumb the Great. In Three Acts: containing the Rise, Marriage, Victory and death of Tom Thumb; the lawful and unlawful loves of King Arthur, Queen Dollalolla, Princess Huncamunca, Queen Glumdalca, Lord Grizzle, &c.; the Rivalship, Dispute and Rebellion of Lord Grizzle; the memorable Battles between Lord Grizzle and the Queen of the giants; with the terrible Destruction of both armies; the doleful and tragic Apparition of Gaffer Thumb; the Swallowing of Tom Thumb by the Red Cow; and the direful, terrible, tremendous and fatal catastrophe of all the Noble Personages in that Heroick Piece."

When about to be produced it was announced: "With proper habits, scenes, machines and other decorations." The day before the performance it was noticed that: "Books of the tragedy, with notes by way of key, will be published to-morrow at five o'clock in the evening."

It continued to be successful up to the time Hallam produced it and long after, when Kane O'Hara changed it into a musical burletta and brought it out at Covent Garden.

I now give the bill for the sixth week of the season:

LOVE FOR LOVE.

A COMEDY BY WILLIAM CONGREVE.

October 22, 1753.

CHARACTERS.

Sir Sampson Legend.....	by.....	Mr. Malone
Valentine.....	by.....	Mr. Rigby
Tattle.....	by.....	Mr. Singleton
Scandal.....	by.....	Mr. Bell
Ben.....	by.....	Mr. Hallam
Foresight.....	by.....	Mr. Clarkson
Jeremy.....	by.....	Mr. Miller
Nurse.....	by.....	Mr. Adcock
Angelica.....	by.....	Mrs. Hallam
Mrs. Frail.....	by.....	Mrs. Adcock
Mrs. Foresight.....	by.....	Mrs. Rigby
Miss Prue.....	by.....	Miss Hallam

TOM THUMB.

By H. FIELDING, AND CALLED THE "TRAGEDY OF TRAGEDIES."

Tom Thumb.....	by.....	Master Adam Hallam
King Arthur.....	by.....	Mr. Singleton
Lord Grizzle.....	by.....	Mr. Rigby
Noodle.....	by.....	Mr. Miller
Doodle.....	by.....	Mr. Bell
Bullfinch.....	by.....	Mr. Clarkson
Follower.....	by.....	Mr. Malone
Queen Dollalolla.....	by.....	Mrs. Hallam
Princess Huncamunca.....	by.....	Mrs. Adcock

Two events occurred on this night to make it memorable: the first was the appearance of Master Adam Hallam for the first time on "any stage," and that, too, as the mock hero.

History has given very little space to the record of this, the youngest son of Manager Lewis Hallam. Shortly after his initial appearance, young Adam played juvenile parts and continued playing them for some years. In 1762 he was acting the parts of *Benvolio*, *Scrub*, *Slargo*, and a few other adult parts. After this date his name is lost to American stage annals. The second event was Mrs. Adcock's first appearance, assuming the part of Mrs. Frail. She was the second lady of importance in the company, and played heavy tragedy, second comedy parts, and first old women, being second to Mrs. Hallam.

[To be Continued.]



NEW YORK, WEDNESDAY, JUNE 15, 1881.

NOTES AND ACTIONS.

....J. P. Hale has been very ill for several days past.

....Louis Grünwald, of New Orleans, is still in the city.

....Albert Weber is spending his honeymoon at the Thousand Islands House, Alexandria Bay.

....Chas. A. Decker, of the firm of Decker Brothers, Union Square, has just returned from an extended trip through the West.

....Among the visitors to Billings & Co.'s warerooms during the past week, were Thos. Hough, of Paterson, N. J., and S. T. Pomeroy, of Bridgeport, Conn.

....Christy Brothers & Hughes, musical instrument dealers, Youngstown, Ohio, have dissolved partnership, and a receiver has been appointed to take charge of their affairs.

....A new piano manufacturing firm is about starting business in Fourth street, this city, in which a well known and wealthy Fourteenth street house is interested. "Still there's more to follow."

....Wm. B. Tremain has retired from the firm of Billings & Co., where he has been so favorably known in this city and throughout the piano trade of the country. Hosts of friends will wish him success in whatever he undertakes.

....Among the visitors to the Orguette Company this week, were Mr. Mitchell, of Jewell & Mitchell, Rome, N. Y.; Mr. Peck, of Peck & Schilling, Oswego, N. Y., and Mr. Thompson, of Reed & Thompson, St. Louis, Mo.

....A rumor has been current for a week past that one of our large organ manufacturers had failed. It is stated, however, on good authority, that a compromise has been made with the creditors of the concern, so that the business will continue as before.

....The firm of Taylor & Dupuy, known as one of the oldest piano manufacturing houses in this city, has dissolved partnership after twenty-two years of pleasant and profitable business relations. Both members of the firm will continue the manufacture and sale of pianos.

....The strikers who hang around the corners near Gabler's waiting for something to turn up, are beginning to get desperate. Last Saturday night, after the men who are working in the factory were paid off, they started for home, and while walking along quietly, three of them were attacked by a mob of Union men and one of them was quite badly bruised about the face and neck. On Monday morning, as soon as news of the broil came to the ears of Mr. Gabler, he sent the men who were attacked over to the Jefferson Market Police Court to swear out a warrant against one of the offenders who was recognized. As the trio, in company with Emil Gabler, passed the corner of Twenty-second street and Third avenue, they espied the offender on the opposite side of the street, who, as soon as he saw them going over towards the courthouse, disappeared; and, when the court officer came with the warrant for his arrest, he was nowhere to be found. This is only the beginning of a series of annoyances that the Union will attempt to perpetrate upon Mr. Gabler during the summer months.

The Musical Instrument Trade in New York City.

[Continued.]

THE songs sung in childhood are like beacons on the track of memory, but with this difference, that the farther we sail away from them the brighter they grow; that is to say, they are so inextricably associated with all that is tender in our recollections of the golden era of life that as age advances memory turns to them with increasing fondness. The love that burns at twenty may be, and often is, reduced to ashes at fifty; but the songs which the loved one sang will recall for a time the departed fire. And as the fact cannot be recalled and the songs can, the songs come to stand for the fact and grow dearer therefore.

The house whose history was sketched in the last number of this series of articles has supplied this country with songs for more than half a century, and many of the exquisite ballads that long ago stirred, and still stir, the emotions of young and old came originally from its presses. The first really popular song published by the house—then Firth & Hall—was issued in 1836. This song, which many, no doubt, still remember, and which, indeed, is still to be found on Wm. A. Pond & Co.'s catalogue, was called "Some Love to Roam." It was composed by Henry Russell, the English ballad singer, who came to this country a little before that date, and went about the country with a piano giving concerts, at which he played his own accompaniments. He achieved a popular success and made a great deal of money.

He was not a great singer, but he had a fair baritone voice, with several superb notes which he shrewdly dwelt on in singing. He was also an excellent pianist. It is said that he is still living at a great age in England. In spite of his accomplishments Russell was a tricky fellow. "Some Love to Roam" had been previously published in England, where, however, it had not apparently attracted much attention, and was therefore not copyrightable in this country. Nevertheless, Russell sold the copyright again to Firth & Hall; and they had no sooner published the song than they discovered that he had also sold it to a Philadelphia publisher named Osborn. But, for all that, "Some Love to Roam" was valuable property and thousands of copies were sold—an unprecedented thing in those days. Russell, too, despite his failings, was a useful man to publishers, and he subsequently composed a great many songs, some of which had an enormous sale, notably "Woodman, Spare that Tree," words by George P. Morris. Of this delightful song at least 50,000 copies have been sold. Between George P. Morris—who at that time was associated with N. P. Willis in editing and publishing the *New York Mirror*—and Russell there grew up a lasting intimacy, and Morris thenceforward wrote the words of most of the songs that Russell composed. The other songs of Russell, published by Firth & Hall, that had a great sale between 1836 and 1838, were "The Old Bell;" "The Chieftain's Daughter;" "The Brave Old Oak," which began—

A song of the oak, the brave old oak,
That hath ruled in the greenwood long;

"The Fine Old English Gentleman;" "Come, Brothers, Arouse."

About 1838, Hewitt & Jacques, who were afterwards bought out by Firth, Hall & Pond, also published a number of songs for Russell; among the most successful of which were "The Ivy Green," words by "Box" (Charles Dickens); that charming sea song which every school boy has shouted, "A Life on the Ocean Wave," words by Epes Sargent, the well known Boston dramatist, who died something more than a year ago, and "The Charter Oak," words by Mrs. Sigourney. "The Ivy Green" and "A Life on the Ocean Wave" had an enormous sale—fully 100,000 copies each. Russell had left England under some kind of a cloud; and some years later, when he returned, after his great success in this country, he advertised himself as "the great American vocalist," and was highly successful. He afterward came back to this country and won new triumphs in singing and song writing. The most popular of his later songs were "The Old Arm Chair," words by Eliza Cook, the English authoress; "The Old Sexton," of each of which 100,000 copies were sold; "The Maniac," a very playful song called "Not Married Yet;" "The Newfoundland Dog," and "Rockaway." The words of the latter were by Henry John Sharp, and apply to Far Rockaway, then—1845-9—the principal seaside summer resort near New York. The following was the first stanza:

"On old Long Island's sea-girt shore,
Many an hour I've wiled away,
In listening to the breakers' roar
That washed the beach at Rockaway."

Before quitting Russell for good, it is worth while repeating a capital story that is told of him. One night while he and George P. Morris and some mutual friends were making merry over a bottle of wine, just before the opening of a concert, Russell laid a wager that, if Morris would choose the title of a song, he would go upon the stage improvise both words and music and obtain an encore. The wager was super for the party. Morris accepted it, and chose for a title "Richard the Third; or, The Battle of Bosworth Field." The Apollo Rooms, where Russell gave his concerts, were crowded when he appeared upon the stage, and it was gravely announced that he would sing his celebrated song, "Richard the Third; or, The Battle of Bosworth Field." Russell said afterwards that he was almost exploding with laughter. Nevertheless he sat down at the piano, rattled off a prelude, and began to sing: "Twas night!"—then followed a pause in the singing and a grand flourish on the piano—"the hostile armies lay!"—another vocal pause and piano flourish—"upon the tented field!" Then he fell into a march movement improvising words as he went and concluded with, "Bind up my wounds! Give me another horse!" Tremendous applause followed; a repetition was demanded, and Morris lost his bet. There is a tradition to the effect that the supper lasted until next morning and that the members of the party were somewhat indisposed during the remainder of the day.

[To be Continued.]

Where the Drums Come From.

GRANVILLE CORNERS is situated about two miles north of the Connecticut line. A large mill stream runs through the place (a branch of the Westfield River), furnishing a number of privileges, most of which are utilized. Noble & Cooley are by far the largest manufacturers in the place. They say that in December, 1853, they first made a drum in Mr. Noble's father's kitchen, from a board found in the barn, steamed it with a tea kettle, and used two hogs' bladders for the heads. Next they made a dozen drums, and sent them away in a boot box. They now have a factory 110 by 40 feet, with five floors, and use steam and water. They have made and sold 79,000 drums. These were made of wood, tin, brass and nickel. They used for the heads of all these drums 30,000 sheep skins, which came from Liverpool, of the kind known as salted fleeces.—*Hartford Times*.

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, No. 8 LAKESIDE BUILDING,
CHICAGO, ILL., JUNE 9, 1881.

THERE has been no change in the situation since my last writing. Local trade continues fair and country business intermittent.

Reed & Son say that, though the amount of their sales foot up more this year than last, yet the trade was scarcely as heavy as they expected. Their business during the month of May, however, was larger than that of any previous month for several years. The house has just shipped a Knabe piano to a bishop in Salt Lake City, and another of the same to an army officer at Fort Missoula, Montana. Of Root & Son's pianos, they are sending one to Albuquerque, New Mexico, and another to Walla-Walla, Washington Territory. A short visit to their pleasant rooms showed everything in beautiful order, with a fine stock of pianos, organs, &c. Among the pianos, uprights of course predominate, and of these a line with their own name display fine finish and superior quality of tone.

The Chicago Music Company hands me the following recent pieces: "Blue Cap Waltzes," an easy and agreeable dance piece by Geo. Schlieffarth; "May Breezes," Miss Carrie Varney—a good piece for teaching certain phases of technique; "The Dying Boy's Prayer," music by Stephen Massett, to Austin Dobson's well known and beautiful ballad, and a well constructed gavotte by F. G. Hsley.

The Rock Island Railroad Company will furnish tickets from any point on its road to the Sängerfest at Chicago and return at a reduction of one-third from the usual rates.

G. B. H.

Richmond Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

RICHMOND, VA., JUNE 10, 1881.

SINCE the first of June trade has been dull in pianos and organs, yet something is anticipated during the summer, although warm weather generally causes buyers to postpone purchasing until the fall, when they imagine music can be better appreciated.

The past season has been a good one, and the sale of pianos and organs unprecedented. Ranos & Moses have been active and energetic, and, consequently, reaped the reward of their industry and enterprise. Ranos & Moses control the Knabe, Haines Brothers, Emerson & Pease pianos; Estey, Smith, America and Sterling organs. They have a large sale for sheet music and make a specialty of the sale of small instruments. One of the Smith "Connoisseur" organs, as played by Mr. Ranos, with orchestral accompaniment, at the Mozart concert a few evenings ago, attracted much comment on account of the wonderful power and capabilities of the instrument.

Josiah Ryland & Co. have displayed push in working up the country trade. Virginia and the Carolinas have been thoroughly canvassed by them, and, beyond doubt, if the same energy is kept up by our dealers, the trade, which has heretofore gone direct to the manufacturers, will be centred here.

A. Hartung reports an increase of business. He has exclusively the trade of the German singing societies; consequently finds demand for the most classic music.

THE COURIER is kept for sale on his counter. B.

Inter-State Commerce.

THE power of a state to tax a manufactured article which is made under a patent, and to require a license to be taken out for its sale, was considered by the Supreme Court of the United States, on May 2, in Webber vs. the state of Virginia. There was also under examination the right of a state to discriminate in favor of its own citizens by forbidding the sale of articles manufactured in another state, unless a license for their sale was taken out. Judge Field, in the opinion, said: "It is only the right to the invention or discovery—the incorporeal right—which the state cannot interfere with. Congress never intended that the patent laws should displace the police powers of the state, meaning by that term those powers by which the health, good order, peace and general welfare of the community are promoted. Whatever rights are secured to inventors must be enjoyed in subordination to the general authority of the state over all the property within its limits. Under the statute, the agent for the sale of articles manufactured in other states must first obtain a license to sell, for which he is required to pay a specific tax for each county in which he sells or offers to sell them, while the agent for the sale of articles manufactured in the state, if acting for the manufacturer, is not required to obtain a license or pay any license tax. Here there is a clear discrimination in favor of home manufacturers and against the manufacturers of other states. Sales by manufacturers are chiefly effected through agents. A tax upon their agents when thus engaged is, therefore, a tax upon them, and if this is made to depend upon the foreign character of the articles, that is, upon their having been manufactured without the state, it is to that extent a regulation of commerce in the articles between the states. It matters not whether the tax be laid directly upon the articles sold or in the form of licenses for their sale. If, by reason of their foreign character, the state can impose a tax upon them or upon the person through whom the sales are effected, the amount of tax

will be a matter resting in her discretion. She may place the tax at so high a figure as to exclude the introduction of the foreign article and prevent competition with the home product. It was against legislation of this discriminating kind that the framers of the constitution intended to guard when they vested in Congress the power to regulate commerce among the several states; and where power is exclusively vested in the federal government, and its exercise is essential to the perfect freedom of commercial intercourse between the several states, any interfering action by them must give way."

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. Benedictus.....(four voices).....C. E. Van Laer.
2. Polka Brillante.....(piano)....."
3. Vesper Hymn.....(organ).....Walter R. Johnston.
4. Idylle....."....."
5. Meditation....."....."

No. 1.—Quite a well written church piece, but betraying no particular melodic or harmonic invention. It is adapted for use in ordinary services and by ordinary choirs. It will no doubt be voted dry.

No. 2.—Serves to display the composer in a very favorable light. The themes of the polka are not what would be classed as original, but they are interesting and well presented. Throughout it there are certain musicianly qualities exhibited not frequently found in such works. It is quite effective and playable.

No. 3.—A trifle, which might have received less clumsy treatment with regard to the accompanying left-hand part. The chief motive is not only commonplace, but makes too many perfect cadences.

No. 4.—A much more satisfactory piece than No. 3, both with regard to ideas and their successful carrying out. It can be made interesting and effective by refined and appropriate registration, but will suffer in inartistic hands. It can be used for ordinary church purposes.

No. 5.—Makes a suitable opening voluntary. The harmony generally lacks variety, while complete cadences are too frequently employed. The form is somewhat doubtful. The ideas contain nothing new. The above three works will no doubt be welcomed by amateur organists.

G. E. Van Syckle, Bay City, Mich.

The Ripple... (piano)... W. H. Barnhardt.

The title and music have nothing in common. As for the music itself it is of a very light order, but sufficiently tuneful and bright to please everybody. Those who get it will not be disappointed.

NEW FOREIGN PUBLICATIONS.

Imported by Edward Schuberth & Co., New York.

Symphonies, Sonatas, Fantaisies, Concert and Instructive Compositions, &c.

PIANO SOLOS.

- Blumenthal, Paul.—Op. 18, Humoreske.....\$0.50
Op. 18, Hungarian Sketch......50
Bohm, Carl.—Op. 271, Cavalry Mazurka di Bravura......75
Foerster, A.—Op. 33, "From Childhood," A collection of easy pieces.....1.00
Haering, A.—Op. 9, "Three Album Leaves." No. 1, Promenade Nocturne; No. 2, Violette; No. 3, Styrienne. Together......50
Henselt, A.—"The Night in the Forest." Song by Peter, Prince of Oldenburg. Transcribed......75
Kienzel, W.—Op. 15, "From My Journal." Three tone pictures. Book 1, \$1.50; Book 2, \$2.50; Book 3, \$2.25.....6.25
Liszt, F.—Tarantella de A. Dargomyski. Transcribed.....1.50
Lichner, H.—Op. 210, Four characteristic pieces. No. 1, "At the Torrent;" No. 2, "On Board of the Emigrant;" No. 3, "Joyful Wandering;" No. 4, Polka Mazurka. Each......30
Rubinstein, A.—Melodies from his opera "Nero." Two books. Each 1.25
Scherz, E.—"A Musical Journey." International potpourri.....1.50
Trester, A.—Op. 18, Grand Galop Militaire......60
Wilms, N. de.—Op. 14, Six morceaux. No. 1, Toccata; No. 2, Canzonetto; No. 3, Gavotte; No. 4, Capricciotto; No. 5, Canon; No. 6, A la Main.....1.25
Zarzycki, A.—Op. 18, Grande Valse......75
Zelenki, L.—Op. 31, Two mazurkas.....1.00

PIANO DUETS.

- Alberti, H.—Opera Album. Selections from favorite operas in easy arrangements. Vol. 1, Strauss operas, net.....\$3.00
Kiel, F.—Op. 76, No. 2. Quintet for piano, two violins, viola and cello. Arranged as piano duet.....4.00
Lichner, H.—Op. 209, "Artist's Dreams." Waltz.....1.50
Marks, G. W.—Selections from "Donna Juana".....2.25
Paladilhe, E.—"Mandolinata." Souvenir de Rome......65
Rubinstein, Ant.—Melodies from his opera "Feramors." In two books. Each.....2.00
Smith, Sydney.—Op. 103, "La Traviata." Fantaisie brillante.....1.50
Tschakowsky, P.—March miniature from his Suite Op. 43......75

PIANO AND VIOLIN.

- Ries, Hubert.—"Stories of Olden Times." Thirty instructive duets. No. 5, Cherubini.—Air from the "Water Carrier." No. 6, Mozart.—Duet from the "Magic Flute." No. 7, Gluck.—Chorus from "Iphigenie in Aulis." Together.....\$0.50

PIANO AND 'CELLO.

- Boehmühl, R. E., and K. J. Bischoff.—Select pieces from the works of our immortals. Arranged for the concert room. No. 1, Andante, by Mozart.....\$1.00
Fischer, A.—Op. 9, Fantaisie Espagnole.....1.25
Ponfick, F.—"The Last Escort"......90

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended June 11, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Hamburg.....	21	\$1,375	3	\$825	....	....
Amsterdam.....	6	500	....	....	....	....
London.....	3	312	1	300	....	....
Liverpool.....	3	300	....	....	....	....
Bremen.....	5	500	....	....	....	....
Glasgow.....	5	432	1	500	....	....
Venezuela.....	....	....	1	205	....	....
British West Indies.....	1	80	....	....	....	....
British N. A. Colonies.....	....	....	2	285	....	....
U. S. of Colombia.....	....	....	1	350	....	....
Totals.....	44	\$3,499	9	\$2,465	....	....

NEW YORK IMPORTS FOR THE WEEK ENDED JUNE 11.
Musical instruments, 68 pkgs.....value. \$6,775

BOSTON EXPORTS FOR THE WEEK ENDED JUNE 3, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	22	\$2,042	..	....	....	....
Nova Scotia, &c.....	..	....	1	\$260	....	....
British West Indies.....	..	....	1	200	....	....
Hayti.....	..	....	1	60	....	....
Totals.....	22	\$2,042	3	\$520	....	....

BOSTON IMPORTS FOR THE WEEK ENDED JUNE 3, 1881.
Musical instruments.....value. \$847

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 241,757. Reed Organ Stop Action.—John W. Trainer, Fort Wayne, Ind.

No. 241,980. Pianoforte Damper Attachment.—Wilhelm Haubner, New York, N. Y.

No. 241,993. Mechanical Musical Instrument.—George B. Kelly, Boston, and J. Herbert Chase, Cambridge, Mass.

No. 242,104. Resonator for Violins.—Emile Berliner, Boston, Mass.

No. 242,312. Upright Pianoforte Action.—Albert K. Hebard, Cambridge, Mass.

No. 242,419. Mechanical Musical Instrument.—George B. Kelly, Boston, Mass.

No. 242,487. Mouth-Piece for Brass Musical Instruments.—Peter Thomsen, Philadelphia, Pa.

No. 242,585. Violin.—Emile Berliner, Boston, Mass.

No. 242,692. Name-Plate for Organ Stop-Draws.—Ulysses Pratt, Felix A. Denison, and Horace P. Denison, Deep River, Conn.

No. 242,732. Pianoforte Damper Action.—George M. Woodward, Brookline, Mass.

REISSUES.

No. 9,532. Mechanical Musical Instrument.—George B. Kelly, Boston, Mass., and Mason J. Matthews, New York, N. Y., assignors, by mesne assignments, to Mason J. Matthews, New York, James Morgan, Brooklyn, and John Nichol, New York, N. Y. Original No., 217,798, dated July 22, 1879.

DESIGNS.

No. 12,269. Mechanical Musical Instrument.—G. Walter Turner, Boston, and Oliver H. Arno, Wilmington, Mass. Term of patent 3½ years.

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

SUBSCRIPTION (including postage, invariably in advance)—Yearly, \$2; Single Copies, Five Cents.

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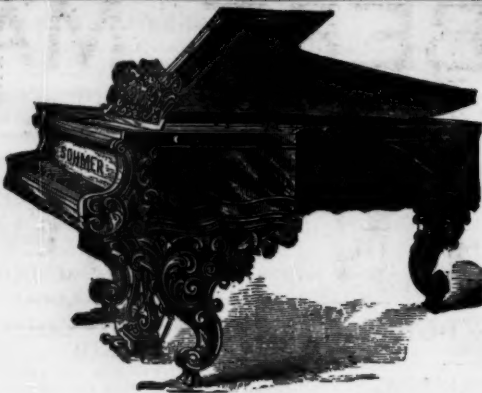
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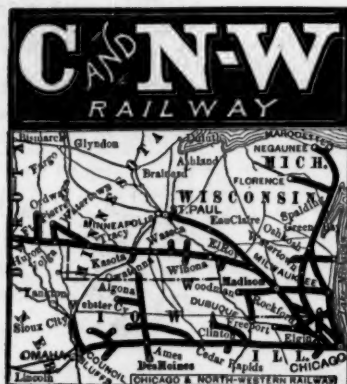
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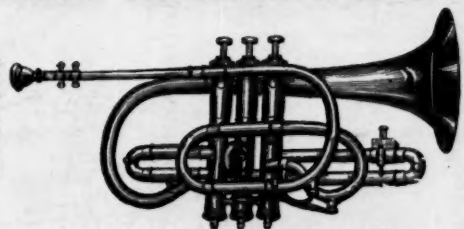
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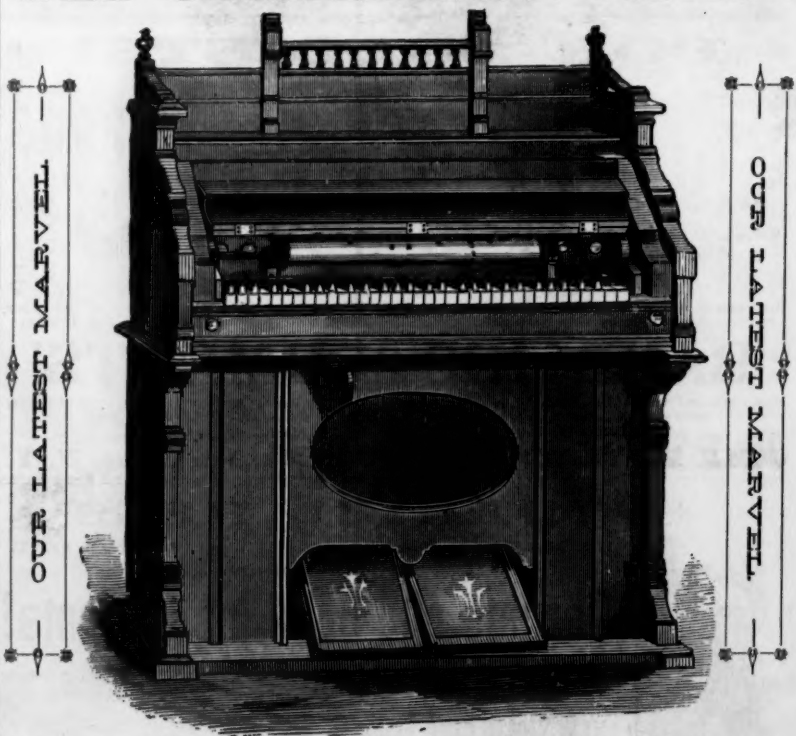
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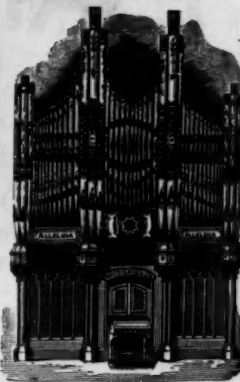
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